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Art of Central Asia

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ART OF CENTRAL ASIA

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ART OF CENTRAL ASIA

(With Special Reference to wooden objects from the Northern Silk Route)

Chhaya Bhattacharya

National Museum

New Delhi

AGAM PRAKASHAN

DELHI

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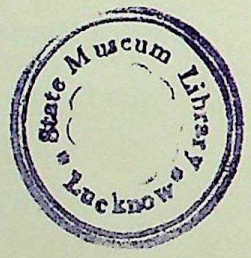

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Preface

This work represents the revised form of the author's thesis approved by the Freie Universität, West Berlin, West Germany for the Degree of Doctor of Philosophy in 1975.

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The book will remain incomplete without the following words: the author had to undergo many difficulties while preparing the thesis in Berlin but they were wiped away by the endless love and affection of her landlady Mrs. Elsbeth Beckmann, with whom she stayed from the very first day she stepped in Berlin till the last day of her stay in Berlin and her friend Mr. Peter-Christain Haesner who, ever-ready with scholarly information, showed great interest in her work and typed the text for her. The author heartily thanks Mrs. Eva-Maria Schmid who is a storehouse of compassion and love. Mere words are not sufficient to thank Mrs. Elsbeth Beckmann, Mr. Peter-Christain Haesner and Mrs. Eva-Maria Schmid.

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At the end, a word of explanation is necessary for the individual drawing of the wooden objects made by the present author in the text. It should be pointed out that the sketches are neither the exact replica of the figures and other objects nor the measured eye-copies. As the different figures and objects vary in size, it is not possible to give each object in its actual measurement, but they have been drawn as faithfully as possible. It is expected that the readers will kindly look into the photographs and the section called "Description of objects".

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National Museum,
New Delhi
16 Feb., 1977

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Abbreviations

AA	*Arts asiatiques*, Paris
AMGBA	*Annales du Musée Guimet, Bibliothèque d'Art*, Paris
AR	Acquisition Register
Ar. M	*Arts Musulmans*, Paris
Ars. B	*Ars Buddhica*, Osaka
Art. As	*Artibus Asiae*, Ascona
B	Breadth
BCI	*Bulletin of the College of Indology*, Banaras Hindu University, Vārānasi
BG	*Bukkyô Geijutsu*, Osaka
Bi. K	*Bijutsu Kenkyû*, Tôkyô
BM	British Museum, London
BRAM	*Bulletin of Rajasthan's Archaeology and Museums*, Rajasthan
CRAI	*Comptes Rendus de l'Académie des Inscriptions et Belles-Lettres*, Paris
EW	*East and West*, Rome
H	*Height*
HJAS	*Harvard Journal of Asiatic Studies*, Massachusetts
IAL	*Indian Art and Letters*, London
Ill.	Illustration
Illustr.	Illustrated
JSIUH	*Jahrbuch des Südasien-Instituts der Universität Heidelberg*, Heidelberg
L	Length
MDAFA	*Mémoires de la Délégation archéologique française en Afghanistan*, Paris
MIK	Museum für Indische Kunst, Berlin
NM	National Museum, New Delhi
OAZ	*Ostasiatische Zeitschrift*, Berlin-Leipzig
OLZ	*Orientalistische Literaturzeitung*, Berlin-Leipzig
Prob.	Probably
Publ.	Published
RHLR	*Revue d'Histoire et de Littératures Religieuses*, Paris
SIE	*Sovetskaja Istoriĉeskaja Enciklopedija*, Moskva
T	Thickness
Vr.	Verse

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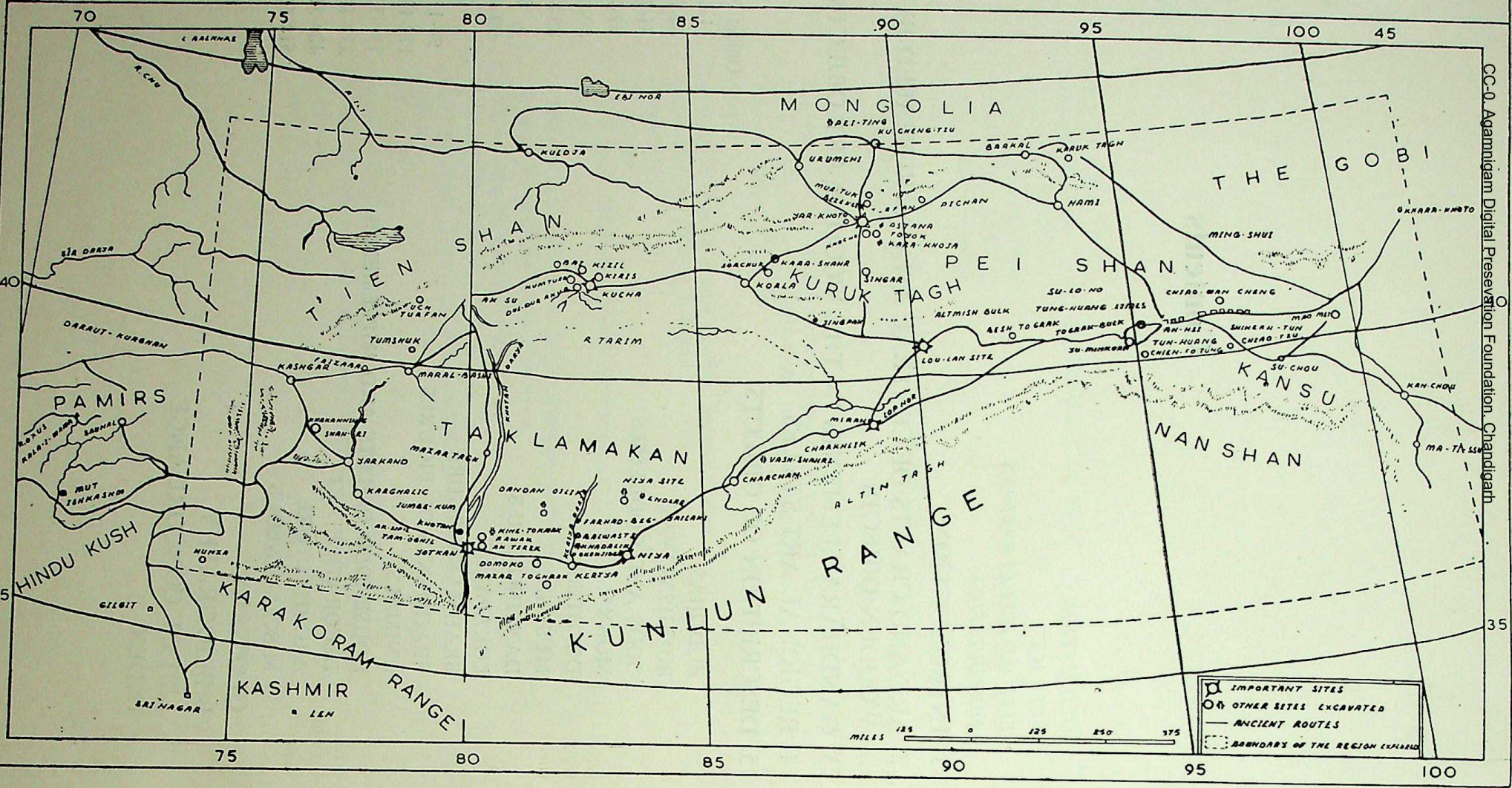
CHINESE TURKESTAN AND ADJACENT PARTS



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1 INTRODUCTION

1.1 THE REGION

The importance of Central Asia lies in the fact that, "from classical times to the days of Marco Polo, it was the bridge of trade, religion, and culture that spanned the world between the East and West".[1] The vast area stretching from the eastern shores of the Caspian Sea to the Great Wall of China is often designated as Central Asia. Geographically, it is divided into two parts, mainly by the Pamirs. The western part, now under the Russian domination, comprises of the ancient regions of Khorasmia and Sogdiana, and the eastern part, now occupied by the Chinese, includes some of the well known ancient kingdoms, such as Khotan, Turfan and Kucha. Collectively, the eastern region is also known as Serindia. The cultural division shows that the art of the western part of Central Asia imbibed definite elements of forms, iconography and motifs of Sassanian and Hellenistic origin, slightly tinged with Indian concepts, whereas the art of the eastern part a 'melting pot' has been of currents of various art styles, e.g., Hellenistic, Sassanian, Gandhāran, Tibetan, Uigurian and Chinese. The main stream of art here is based on Buddhism which played an active role in Central Asia from 2nd cent. to 10th cent. A.D.

The greater part of the eastern Central Asia is a dry belt with flourishing oases along the southern and northern edges. Through these oases pass two very important international trade-routes, called the Northern and Southern Silk Roads, which connected China with the western world and India. These routes, one covering the Taklamakan desert from the north and the other from the south, were studded with important stations, viz., Khotan, Dandan Uilik, Niya, Endere and Miran on the southern route, and Tumshuk, Duldur-Akur, Kizil, Kumtura, Sorchuk, Khocho, Bezeklik and Toyok on the northern route [see: map]. These two routes meet near Tun-huang at the eastern end and at Kashgarh at the western end of the Taklamakan desert. These stations played a significant role in the exchange of religious, cultural and art elements of different regions of the western and eastern worlds since these were "visited by traders when Ptolemy wrote his *Geography* and by the Chinese pilgrims like Fa-hsien who recorded their travel accounts in their diaries till the ninth century...Life depended on trade and on the constant vigilant supervision of the irrigation systems... Once these systems were destroyed, as they were by the Arabic and Mongol invaders, the desert quickly and inexorably buried the silent palaces and temples".[2]

1.2 THE SOURCES

The first vague knowledge about this enormous region was obtained from early Chinese sources, giving some historical facts about the events in pre-Christian times [Early Han Dynasty] in the eastern part of Central Asia.[3] The travel accounts of the Chinese pilgrim Fa-hsien,[4] and later on Hiuen-Tsang, containing valuable and authentic reports, further increased our knowledge about this area. The invasion of the Turks opened a new chapter in the development of this region, especially at Khocho, the main centre of the later Uigur kingdom.[5] A moderately detailed narration about this region and its people was found in the book *The travels of Marco Polo*, written in 1298 A.D. by Marco Polo. Marco Polo, the son of a rich Venetian merchant, left as a young man, visited Bukhara,[6] Kashgarh,[7] Khotan,[8] Tibet[9] and China,[10] spent some years in Peking and returned home after twenty-six years. His descriptions

1. *Rowland, 3*, p. 248.
2. *Ibid.*
3. *De Groot, 1.*
4. *Fa-hsien, 1.*
5. *Liu Mau-Tsai, 1* and *Gabain, 1.*
6. *Marco Polo, 1*, p. 13.
7. *Ibid.*, p. 65.
8. *Ibid.*, p. 67.
9. *Ibid.*, p. 165.
10. *Ibid.*, p. 154.

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range from exaggerations to facts, from proselytizing anecdote to legend and folklore. The impressions and information received from his book, about the ancient culture of this particular part of Asia, aroused the curiosity of the archaeologists of the 19th and 20th centuries, of different parts of the world, who undertook the research projects to explore the entire region in order to do a systematic investigation into the matter.

1.3 EARLY EXPLORATIONS

With the beginning of the 19th century, the travellers to Central Asia were either scientists or they had some scientific training. Till 1888, the expeditions led by British, Indian and Russian[1] scholars were successful in establishing fifty geographical positions and making topographical survey of 5000 miles of terrain, besides gathering botanical, zoological and geological specimens.[2]

One of the foremost Russian explorers, Dr. A. Regel, a German-Russian by birth and a botanist by profession, led his first expedition to Central Asia in 1876-77. He explored Issik-kul and Kulja. In 1879, he led his second expedition to Central Asia and collected the earliest information regarding the old city of Dakianus of Turfan Oasis, which was named after the Uigur emperor, who ruled there four hundred years ago.

In the year 1898 D. Klementz[3] returned from his expedition to Dzungaria and Chinese Turkestan. He not only brought zoological and botanical collections but also some of the frescoes and manuscripts which he got as a result of his visit to ancient cities near Turfan, Kara Khoja and Toyok Mazar. He found a series of Buddhist cave temples which were enriched with well preserved frescoes, manuscripts in Sanskrit, Chinese and many other languages. His journey was a source of inspiration to many archaeologists and gave them an impetus to continue further explorations and excavations.

In 1890, Dr. Sven Hedin of Sweden came to Chinese Turkestan. He then explored Kashgarh and earned the reputation of an explorer. In 1894, 1899 and 1900 he made important explorations in the Kashgarh area and Tarim Basin respectively and found out a large amount of Chinese manuscripts, most of which are dated to 4th cent. A.D., one of them mentions the name Lou-Lan. Some of the manuscripts on paper and many other items e.g., coins, wood-carvings date back to 150 to 300 A.D. Besides, he noted down the buried cities in Khotan and Yarkand. He was, however, mainly a geographer and not an archaeologist.

He wrote his experiences and gave a vivid description of the area he had explored for the first time. Besides, he delivered numerous lectures on his achievements and published a popular edition of his travel accounts which helped a great deal in arousing the curiosity of the future archaeologists.

1.4 ARCHAEOLOGICAL EXPLORATIONS AND EXCAVATIONS

1.4.1 *British and Indian*

Together with the Russian and Swedish explorers, the British explorers were equally busy in encountering the new land of interest. In 1896 and 1897 Captain H.H. Deasy marched towards Tibet and Yarkand respectively with the aim to get detailed information about the ruins and buried cities. Unfortunately, he could not find anything. But Mr. R.P. Cobbold, who accompanied Deasy, went up to Kashgarh and crossed the T'ien Shan range through passes. Though he mainly collected botanical specimens, he did not look down upon the objects of antiquarian value. He brought volumes of ancient manuscripts.

Dr. Marc Aurel Stein from New Delhi was, however, the most important explorer, he was both a geographer and an archaeologist. He became curious after gathering the knowledge from the different reports left by his predecessors, who made adventurous trips to Central Asia. He led three expeditions, from 1900 to 1901, 1906 to 1908 and 1913 to 1916. He took the well-known road from

1. *Dabbs, 1*, p. 87.
2. *Ibid.*, p. 86.
3. *Klementz, 1.*

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Srinagar to reach Kashgarh. After receiving the reports of peoples he found Dandan Uilik to be the most promising site for systematic excavation. From this site he discovered a number of stucco figures frescoes and wooden panels enriched with beautiful paintings. Besides, he found numerous manuscripts, dated to 6th-7th cent. A.D.

In 1901, he encountered the Niya site where he got a rich collection of wooden tablets bearing manuscripts written in Kharoṣṭhī and Brāhmī scripts, and some seals and figurines. He also went to another site, called Endere, where he saw ruins of houses and stūpas.

In 1906, he led his second expedition to Central Asia. This time he went to excavate Domoko region where under a big Buddhist temple he found many manuscripts in Sanskrit and Chinese, and wooden tablets with Tibetan and Khotanese manuscripts. They are dated to 8th cent. A.D.

He went to Niya again and found an enormous collection of wooden tablets, as before, together with coins, remains of different kinds of cloth, whole set of Kharoṣṭhī records and a cellar with archive. He further visited Endere and Miran, and gathered Tibetan manuscripts.

During 1907 and 1908 he proceeded for Kan-su and Tun-huang. He found a number of Buddhist cave-temples which were still active and he found heaps of manuscripts written in Chinese and Brāhmī, hidden in an underground room.

From Tun-huang he went to Turfan via Hami but Turfan was already cleaned by the French expedition led by Prof. Paul Pelliot. Hence, he decided to go back to the Southern Silk Road by means of river-way as was followed by Hedin. Stein got a number of manuscripts from the ruins of stūpas near Domoko region.

After this he crossed the Taklamakan desert along the Khotan River and reached Aksu. There he found documents on wood and paper inside an abandoned fort. He returned to Kashgarh.

On his third expedition from 1913 to 1916 Stein followed a new route by which the Kashmir princes sent their tributes to China during the T'ang Dynasty.[1] He went to Maralbashi and found some small sites on the old caravan route to Kashgarh. From there he went to Mazar Tagh hills and found the neolithic arrow-heads. He then returned to Khotan by Khotan River and found many Buddhist remains. From Khotan, Stein marched to Niya again and got interesting household implements and wooden tablets, as before, and also furniture and Kharoṣṭhī documents. Further, he went to Endere and Cherchen and dug up manuscripts and silk fragments.

The excavations at Lou-Lan revealed 4th century A.D. remains. He found Chinese and Kharoṣṭhī documents, besides ancient burials together with personal belongings and Chinese records of 2nd cent. B.C.

From Lou-Lan Stein went to Tun-huang and collected a number of manuscripts. Then he went to Kara Khoto, Kan-chow, where he visited the cave temples of Matissu, Kara Khoja and Turfan. He bought many manuscripts in the open market. Besides, he brought huge wall-paintings from the caves at Bezeklik.

Stein planned for his fourth expedition but due to war the plan could not be materialized.

The enormous collection brought by Stein is now partly housed in the National Museum, New Delhi, and partly in the British Museum, London.

1.4.2 *Japanese*

The first expedition of Stein caused a great sensation among the archaeologists all over the world. As a result, one finds Count Kozui Otani leading a Japanese party in 1902 to explore, mainly, the Buddhist temples in the northern part of Central Asia. Count Otani was accompanied by M. Hori. They went from Kashgarh to Tash-kurgan and then to Khotan. In 1903, they reached Aksu through

1. *Dabbs. 1*, p. 147.

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Khotan River and proceeded for Kucha. They spent three months there exploring Kucha and its neighbouring sites. Mostly they got valuable manuscripts which are now housed in the Museum of the University of Kyoto.

The Japanese team appeared for the second time to the scene in 1908. This time the leader of the group was B. Akoi who was accompanied by Zuicho Tachibana. They came to Turfan via Urga, Uliassutai, Kobdo and Urumchi. After that they went to Lop-nor and visited Lou-Lan. Their excavation pocketed some manuscripts dating back to 2nd cent. A.D.

The third exploration by the Japanese scholars took place in 1910. Tachibana, who already had an idea about the area, came to Urumchi and then to Turfan and Kara Khoja. At Kara Khoja he found numerous Buddhist texts and a mummy. He also excavated at Yar Khoto. Then he went to Lou-Lan, while his assistant Hobbs proceeded for Kucha.

In 1911, Tachibana led his team to Aktyn Tagh where he found many Buddhist relics and some jade objects. Due to the death of Hobbs, Tachibana had to return to Kashgarh to attend his funeral. From there he went to Khotan and did some archaeological works. After that he followed the caravan route and reached Tun-huang and found a few manuscripts.

1.4.3 *French*

French archaeologists were equally excited by these explorations. In 1906, Prof. Paul Pelliot, a leading French Orientalist, led a group to the northern part of Central Asia. From Kashgarh they marched via Maralbashi, Aksu and Kucha. They excavated these places and found a large number of manuscripts and other valuable art objects. They further moved to Urumchi, Turfan and Tun-huang and enriched their collection with manuscripts. The valuable art treasures are now housed in the Musée Guimet, while the manuscripts are kept in the Bibliothèque Nationale, both in Paris.

1.4.4 *German*

Klementz's[1] journey to Turfan enlarged the knowledge about the oasis of Turfan and gave the impulse for the First German Turfan Expedition in 1902. The collection made by them is one of the most important Central Asian collections of the world. The first expedition was led by the renowned archaeologist Prof. A. Grünwedel and Dr. G. Huth from 1902 to 1903. They went to Turfan and made a rich collection of manuscripts and art treasures. In seven months they surveyed each and every cave in Turfan, drew their details and kept a complete record of each manuscript and object found there.[2]

The result of the first expedition inspired a second expedition. This time the campaign was led by Dr. A. von Le Coq. He reached Turfan and Kara Khoja in 1904[3] and worked there for nine months. During this period he excavated caves and stūpas and found ample amount of statues and manuscripts.

In 1905, when Le Coq returned to Kashgarh, he met Grünwedel, who came back to Kashgarh for another venture. Le Coq joined him and then went to Kucha and Turfan for further excavations.[4] They worked there for two years and brought back a number of colourful wall-paintings, besides beautiful sculptures made of different materials, e.g., stucco, wood and bronze, and other antiquities, viz., manuscripts, terracottas, miniatures, paintings on textile.

The final expedition was led by Le Coq again, who was then assisted by Theodor Bartus, a museum technician, in 1913.[5] The team came back in 1914 with precious antiquities.

1.4.4.1 The German Collection

The entire collection, gathered during these four expeditions, is known as Turfan Collection, named after the oasis of Turfan, situated on the Northern Silk Road. This collection which comprises of

1. See 1.3.
2. *Le Coq*, 4, p. 25.
3. *Ibid.*, pp. 43-57.
4. *Ibid.*, pp. 113-114.
5. *Le Coq*, 2, p. 15.

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manuscripts, wall-paintings, wooden objects, stucco and terracottas, is now stored in the Museum für Indische Kunst, Berlin. This art treasure, dated roughly from 1st to 10th century, shows that Central Asia was a land of Buddhism and a large portion of its population came mainly from Iran and India. The main source of information lies in the innumerable manuscripts received from the ancient sand-buried sites.

1.4.4.1.1 *Manuscripts*

These manuscripts were found either in the cave temples or in the vihāras decorated with wall-paintings. They were found in Kizil, Sorchuk, Murtuk, Toyok and Khocho. The languages of these manuscripts are Sanskrit, Tocharian, Manichaen, Chinese, Uigurian, Tibetan and Mongolian. The scripts are different, sometimes Brāhmī, sometimes Tibetan, Chinese and Uigurian. There are some early manuscripts dated to 2nd cent. A.D. The material on which these manuscripts are found, are palm-leaf, paper and textile.

1.4.4.1.2 *Wall-paintings*

Berlin Museum is famous for the wall-paintings from Central Asia. It has a large number of wall-paintings, most of which came from Kizil. A few came from Tumshuk, Kumtura, Sorchuk, and Bezeklik. The theme of these wall-paintings is usually Buddhist. Narrations from Buddhist Jātaka stories and scenes from the Buddha's life are the usual depictions.

1.4.4.1.3 *Wooden objects*

Another major collection, next to the wall-paintings, is that of the wooden art objects. The Collection is enriched by 696 wooden art pieces. The maximum number of the wooden art objects come from Kizil. The other places from where the rest of the wooden objects come, are Tumshuk, Sorchuk, Kumtura, Murtuk, Khocho and Toyok. These objects also represent the Buddhist art in Central Asia. The Buddha figures together with Bodhisattva and Lokapāla figures out number the other objects. There are a few figures of gods, goddesses and musicians. There are some architectural fragments also. The collection includes both carved and painted pieces.

1.4.4.1.4 *Stuccos*

There are a number of stucco and clay figures found in this collection. It is embellished with a huge stucco Buddha figure from Khocho besides a large number of beautiful figures. Some of these figures are richly painted and gilded and they still appear very fresh. All these figures are remarkably expressive of the different human and godly moods. These objects come from Kizil, Sorchuk, Kumtura Yar Khoto and Khocho.

1.4.4.1.5 *Terracottas*

A few earthen pots and pans with appliqué motifs are also there. There is an extremely beautiful and complete pot which is richly decorated with appliqué motifs bearing drinking scenes. These are from Yotkan, an ancient site near Khotan.

1.5 SCOPE OF THE WORK

Scholars have generally paid attention to wall-paintings and manuscripts and, while doing so, they have casually mentioned the sculptures as side-reference but never treated them as the main subject of study. It is a pity, since sculpture no where in the world has been neglected in preference to paintings. It was, therefore, thought advisable to take up the wooden objects for study, also because in the absence of suitable stone in the oases, the artists employed wood for all kinds of art activities, viz., sculpture, painting, writing, etc.

The integrated character of the art of Central Asia has been pointed out by many scholars. The intended aim of this study is to show that for wooden objects in the Turfan Collection also the following aspects are of great importance:

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a. Gandhāra tradition, or conventional style, continued,

b. internal exchange of cultural thoughts were frequent, and

c. each oasis had an autochthonous style of its own.

In order to reach this aim the entire wooden collection of the Berlin Museum, which contains 696[1] objects, forming a major part of the Turfan Collection, is divided into several groups, e.g., the Buddha figures: both carved and painted, figurines which include Bodhiṣattvas, Gods, Goddesses, Lokapālas, Musicians and Dancers, animal figurines, household objects, implements, decorative art, architectural pieces and a few unidentified objects.

Each object has got a registration number of the Museum and a serial number. The photo of each object bears the serial number. A concordance list is added at the end of the book.

1.6 DATE AND STYLE : GENERAL

Since these objects were not found in stratigraphic context, it is often very difficult to date them. Most of the wall-paintings could be dated on the basis of palaeography, style or the colours used, e.g., the wall-paintings of the Kucha oasis. There are three main distinguishable styles:

First Indo-Iranian Style,[2] dated to about 500 A.D. by Waldschimdt[3], based on the studies done by Grünwedel. It is also called 'Indo-Iranian' by Bussagli[4] and dated to the 6th cent. A.D. and 'Indian' by Rowland,[5] who gave a date of about 5th to 6th cent. A.D.

The date of this first phase, as proposed by Waldschmidt, is based mainly on the palaeography of an inscription in the Painter's Cave, Kizil, written in Brāhmī and giving the name of the artist.[6] The art of this phase shows predominance of Hellenistic element, familiar to the Gandhāra art, on the one hand, while on the other a strong admixture of Iranian and Indian influences can be seen.

Second Indo-Iranian Style,[7] dated to 600 to 650 A.D. by Waldschmidt.[8] Bussagli[9] has accepted this dating, but Rowland[10] is of the opinion that the first and the second phases, which are designated by him as 'Heraldic', are contemporaneous. This style shows a further development of the first one and gives more decorative effect than the first style. Most of the paintings look like 'costume pictures'. The close similarity between these paintings and the representations on Indo-Scythian coins, especially the dresses, tend one to call this style as Indo-Scythian. Contrasting colours, viz., lapis lazuli blue, light-green colour are seen in the second style, whereas brown-grey colours are the characteristic features of the first style.

Buddhist-Chinese Style,[11] to be observed in Kumtura and mainly in the Turfan region, is dated by all of them to 750-950 A.D. The eastern influence is most conspicuous, which is to be found

1. Out of these 696 objects, 144 are not included. Of the 144 objects 15 could not be included due to some technical and administrative difficulties and the rest of the 129 objects were excluded because they deal with manuscripts, written in various scripts, viz., Uigur, Tibetan, Central Asian Brāhmī, which should be worked upon by the specialists in these fields.
2. Grünwedel has termed this style as Gandhāra Style on the basis that the style of Central Asia, with special reference to Kucha, distinctly shows the elements which are Hellenistic in nature being transformed in its simplest form into the Gandhāra art.
3. *Le Coq and Waldschmidt*, *1*, Vol. VII, p. 24.
4. *Bussagli*, *1*, 71.
5. *Rowland*, *3*, p. 259 ff.
6. *Le Coq and Waldschmidt*, *1*, Vol. VII, p. 28.
7. This style is named as "The Style of The Knights with the long swords" by Grünwedel and accepted by Le Coq. Waldschmidt names it differently although he agrees that this style is further developed from the former style as thought of by Grünwedel and Le Coq, and thinks it to be a mixture of Indo-Scythian art. [See *Le Coq 4*, p. 29].
8. *Le Coq and Waldschmidt*, 1, Vol. VII, p. 28.
9. *Bussagli*, *1*, p. 71.
10. *Rowland*, 3, p. 260.
11. Grünwedel calls this style as 'Turkish Style' and divides it into two: Earlier and Later. In the Earlier Turkish Style, the remnant of the first style is found on the one hand, while on the other, many elements of the second style are seen besides Chinese and Uigur elements. The Later Turkish Style, according to him, is the real Uigur Style which can be seen in Turfan, especially in Bezeklik, Khocho and Murtuk. The last classification of Grünwedel is attributed to Lamaistic Style which shows Tibetan elements, though very few. [See *Le Coq 4*, pp. 29-30].

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on the facial features, dress and ornamentation and in the harmonious colours. The Chinese elements are clearly seen in the framing of the paintings and borders of the aureoles, mandorlas and ceilings by rich floral decorations. The dresses of the Buddhas and the laymen are entirely different from those found in the first and second styles.

Hambis dated the three phases in a slightly different way. According to him the first style flourished during the 4th-5th cent. A.D., the second style during the 5th-8th cent. A.D. and the third style during the 8th cent. and later.[1]

From the above dates it has been observed that except for the Painter's Cave the dates are hypothetically established. The same is the case with Tumshuk. According to Le Coq, the two wooden Buddhas [nos. 1 and 19] are dated to the 2nd-3rd cent. A.D.[2] on the ground that they are carved typically after the Gandhāra style. But it was only later on that this style became popular in other places outside Gandhāra. Hambis dates Tumshuk sculptures to the 4th-5th cent. A.D.[3] According to Rowland the art of Tumshuk can be dated to the 5th and 7th cent. A.D.[4] The Turfan oasis is usually dated to the 8th to 10th cent. A.D.

In short, only the wall-paintings of Central Asia and a very few sculptures have been dated so far. Therefore, it is very difficult to date each and every object of the entire collection accurately. Moreover, quite a few objects were just bought from the local people there. The others, found either on the surface or inside the temples and caves, cannot always be ascribed to the same date as that of the temple or cave, because the features and the motifs differ from the paintings delineated on the walls. Therefore, an attempt has been made to date them mainly on the basis of the style. Some of the objects, which were already dated, have been left as they are unless and until some doubt arises. The Buddha figures and other objects from Tumshuk have been dated from the 5th to 6th cent. A.D. on the basis of other Buddha figures from there. Similar is the case with the Kizilian Buddhas and other figures from the same place, dated from the 5th to the late 7th cent. A.D. Generally, the objects from Turfan oasis belong to the 8th to 10th cent. A.D.

1.7 THE LAND: AREA

The area of Central Asia is roughly 1448 km from the east to the west and its largest width, from Kucha in the north to the foot of Kun-lun range in the south of Niya, is roughly 483 km. The oases of Tumshuk, Kucha, Kara Shahr and Turfan are situated on the Northern Silk Road. These cultural pockets are studded between the T'ien Shan mountain in the north and Tarim Basin in the south.

1.7.1 *Sources of irrigation*

The abundance of water supplied by the Kara Shahr Lake, Muzart Darya, Kucha Darya, Tarim and Yarkand rivers, which in turn being fed by the glaciers, descended from the Khan-Tengri mountains, the highest of the entire T'ien Shan, made it easy to irrigate the land through canals. Besides this river system and the rich alluvial soil, the climate, due to its moistness, was equally suitable for growing a rich belt of reed-beds, scrub and poplar [toghrak] jungle.

1.7.2 *Vegetation and agricultural produce*

The favourable river system and the climate of the region helped it tremendously to grow the wild poplar, willow "which line every road and canal"[5], tamarisk, cones and mulberry[6] trees. Most widely cultivated fruit-trees found in the area were apricot,[7] peach,[8] olive,[9] apple,[10] almonds and walnuts. These "must have been very common in ancient times...Ancient specimens of them, too, turned up in

1. *Rowland*, *3*, p. 258.
2. *Le Coq*, *2*, Vol. V. p. 28.
3. *Hambis*, *2*, p. 324.
4. *Rowland*, *2*, p. 152.
5. *Stein*, *2*, Vol. 1, p. 130.
6. *Ibid.*, corresponding local name is *ujme*.
7. *Ibid.* ,, ,, ,, *ürük*.
8. *Ibid.*, p. 131 ,, ,, *shaftālū*.
9. *Ibid.* ,, ,, ,, *jigda*.
10. *Ibid.* ,, ,, ,, *alma*.

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the course of my excavation".[1] The wooden objects found from Central Asia were carved out from poplar and walnut trees.

1.7.3 *Sites*

Since the objects, studied in this book, come from the Northern Silk Road, the sites situated on this route are being discussed here. The wooden objects are found from three oases, viz., Tumshuk, Kucha and Turfan.

1.7.3.1 **Tumshuk**

Tumshuk is located in the north-western part of the Tarim Basin between Maralbashi and Aksu. Tumshuk is a Turkish name which means "beak" or "promontory". The Chinese texts, studied so far, do not give any information about the oasis. However, in one of the Tibetan texts the name of Tumshuk is mentioned. It is quite certain that the name was given by the Uigurs, who spoke Turkic language. Tumshuk might have an Indo-European name before, which is not known to us. The site was once embellished with a vast monastic complex. This Buddhist centre comprised of three settlements, out of which two were discovered and excavated by Pelliot while the third one was explored and excavated by Le Coq. These three settlements are known as Tumshuk, Toguz-sarai and Tumshuk Tagh Shahri.[2] These places were destroyed and deserted under heaps of debris. The oasis was re-established during 10th-11th cent. A.D. Ancient irrigation canals show that once a large population had settled down here and had enjoyed this prosperous land.

From the finds it seems that the Buddhist period lasted for a long time here. In spite of the thorough destruction, the richness of the heritage of the place could not be hampered and one can easily realize this from the remains of the foundations of the monastic structures, archaeological finds and the manuscripts.

The date of the objects varies from the 4th to 8th cent. A.D. The sculptures in stucco and wood and the wall-paintings, though very few, show a mixture of different art styles. The sculptures, showing Gandhāra elements, definitely belong to an early period. Tumshuk is not only important for its being the store-house of varied art elements but also for its being the connecting link between the west and the east, e.g., Kucha, Kara Shahr and Turfan.

1.7.3.2 **Kucha**

Modern Kucha was mentioned in some of the Sanskrit documents found in Central Asia, as Kuchī and the kings of Kuchī as Kuchīmahārajās. The name of Kucha is also found under three different forms in Chinese texts, viz., Kiu-tse, Kuei-tse and Kiu-yi. Hiuen-tsang, who passed through Kucha in 630 A.D., records the name as K'iu-che.

Kucha, one of the four major states, viz., Aksu, Kucha, Kara Shahr and Turfan, lies between Aksu and Kara Shahr. The oasis is abound with rivers. The prominent among them are Muzart Darya and Kucha Darya. Due to these rivers the land is very fertile. From Hiuen-tsang's travel account it is learnt that Kucha was abounding in millet, wheat, rice, grapes, pears, plums, peaches and apricots. Besides, the oasis was also enriched by gold, copper, iron ore and tin.[3]

Kucha is the richest centre of Buddhist art. It was once embellished with Buddhist temples or stūpas and monasteries carved from the cliffs. These stūpas were richly decorated with marvellous wall-paintings and many of them were endowed with manuscripts and objects made of wood, stucco, terracotta and metal.

It is not exactly known when did Buddhism penetrate in Kucha, but from the annals of the Tsin Dynasty [265-316 A.D.][4] it is known that there were roughly one thousand Buddhist temples and stūpas in Kucha. In the 4th cent. A.D. Kucha was active with great Buddhist activities. There was a

1. *Ibid.*
2. It means 'the city of the Tumshuk oasis'.
3. *Watter 1*, Vol. II, pp. 271, 294.
4. *Bagchi, 1*, pp. 79.

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constant exchange of scholars between China and Kucha and India. In the beginning of the 5th cent. A.D. the Kashmirian scholar Puṇyatrātā went to Central Asia and China. He became quite friendly with famous Kumārajīva, who was born of an Indian father Kumārayāna and a Kuchean mother Jīva, a princess of the royal family.[1] Kumārajīva studied the Mahāyāna texts and he translated 98 texts into Chinese and took the initiation in introducing the Mahāyāna Buddhism in Central Asia.

At the end of 6th cent. A.D. the Indian scholar Dharmgupta came to Kucha and stayed there for two years in the king's monastery. He taught different śāstras in Kucha.

While passing through Kucha in the 7th cent. A.D. Hiuen-tsang was informed about one hundred monasteries having more than five thousands of disciples, who were the followers of Sarvāstivāda School of Hīnayāna. Hiuen-tsang has also mentioned about the car [ratha] festivals, when images of the Buddha were carried out in procession. The event was watched by thousands of people.

Buddnism continued in Kucha till the 8th cent. A.D. Another Chinese traveller Wu-k'ong visited Kucha in 751 A.D. Besides being a great scholar, he knew several languages.

Kucha was not only rich in geographical position but also in religion and culture. It was one of the most important centres of Buddhist art. The current of Graeco-Indian stream, flowing from Bamiyan, Haḍḍā, Fondukistan, Taxila and Gilgit, crept into Kucha, on the one hand, while on the other, Chinese culture spread its warm arm on Kucha by way through Kara Shahr. Kumtura represents the western most limit of the advancement of Chinese culture along the Northern Silk Road. Besides these two major art-trends, the art of Kucha is also marked by Sassanian elements which can be seen in the earlier works.

The finds from Kucha oasis do not come from stratified excavation, hence it is very difficult to date them. Most of the dating was done on the basis of palaeographic evidence which is more or less reliable. Besides, the style and colours used on the wall-paintings, were also taken as grounds for dating. The inscriptions on the wooden panels from Kizil are written in Brāhmī script, the language of which is Tokharian. One of these states that the Buddha was made [painted] by the hand of Ratna...[2], while the other one was made by the hand of Sañketava[3]. Waldschmidt[4] dated these inscriptions to 500 A.D. on the palaeographic ground. On the basis of style[4] the paintings of Kucha oasis are dated to 500 A.D., 600 to 650 A.D., and 750 to 950 A.D.

1.7.3.3 **Turfan**

The name Turfan, given to the oasis, is relatively of modern times, i.e., circa. 15th cent. A.D. During the Han Dynasty, i.e., from 206 B.C. to 263 A.D. and T'ang period, i.e., from 618 to 906 A.D., the oasis was politically under the control of the Chinese rulers. In the *Former Han Annals* the name of the Turfan Basin is mentioned as Ku-chih or Chü-shih. The kingdom was partitioned into eight principalities of which two, in the south of T'ien Shan, were known as Anterior or Inner Chü-shih and the remaining six were called as Posterior or Outer Chü-shih. There were many political upheavals and in the course of time these territories were alternately unified and divided and accordingly various names were given to this Turfan Basin, e.g., Kao-ch'ang and Ku-chih. During the T'ang period Khocho became the capital of Turfan. By the 7th century, Turfan was directly brought under the control of the Chinese rule. The oasis was conquered by the Tibetans, roughly around 790 A.D. By the middle of the 9th century the Tibetan supremacy was broken by the Uigurs and they established their capital in Kara Khoja. Under the Uigur rule Turfan played a very important role in the history of Central Asia. In the 12th century the Uigur kingdom submitted to the Mongol Empire headed by the great conqueror Chinghiz Khan.

Turfan had a close relation to Kucha and Kara Shahr in the early period, especially in connection with the Buddhist saṅghas, and other neighbouring regions. This inter-relationship continued even in the later-period, which was possible only due to the geographical situation of Turfan.

1. *Ibid.*, p. 81.
2. *Le Coq*, 2, Vol. V. p. 11, see no. 11.
3. *Ibid.*, p. 10, see no. 17.
4. *Le Coq and Waldschmidt*, 1, Vol. VII, p. 24.
5. *Ibid.*, p. 28.

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A large part of cultivable land of Turfan is situated below the sea level and the climate of the Turfan Basin, though situated near 43° of the latitude and in the close vicinity of the snowy mountainous range, remains warm roughly for eight to nine months which helps the Basin to grow two crops per year. Adequate moisture available in the oasis and the well manured soil allow the land to grow abundance of cereals without irrigation and provides with plentiful pastures. People never had a dearth of food. Besides, cotton and fruits of all kinds of excellent quality grew there in abundance.

As said above, Turfan was closely related to Kucha and Kara Shahr. The language spoken there was Kuchean and at some places Tumshuk dialect was spoken. It was only with the growth of the Chinese population that the Chinese language played an important role. Later on Tibetan and Turkic languages also became popular. A number of manuscripts were found during the course of explorations and excavations by the archaeologists.

Buddhism entered the Turfan soil, perhaps, in the 4th-5th cent. A.D. This rich Basin was very much dependent on Kucha and Kara Shahr. Hiuen-tsang mentioned in his travel account that there was a special monastery in Kucha, which was built for those Buddhist converts who came from Turfan[1]. From the beginning of the 6th cent. A.D. onwards Chinese influence became more and more noticeable. From the Chinese inscriptions one is informed that Buddhism had influenced the life of the people of Turfan tremendously. They used to have Buddhist names, "an excellent doctor would be mentioned by them as Jīvaka, the famous physician mentioned in the Buddhist canon"[2].

Buddhism prospered further with the coming of the Uigurs. The Uigur rulers showed great interest in this religion. Turfan, being the headquarters of the Uigur Empire in the 9th cent. A.D., was highly dominated by the Uigur language. Gradually, the long association with Kucha and Kara Shahr disappeared and other religious communities thronged into the land with new religious ideas and cultures. The Tantric Buddhism, introduced by the Tibetans, flourished further. Nestorian Christianity and Manichaenism came into vogue and traces of these religions have been found in the art and literature. Under the Mongol rule both Buddhism and Nestorianism remain popular. After the 15th cent. A.D., Turfan lost its importance. Buddhism was almost breathing its last and slowly Islam shrouded the land. With the complete expulsion of Buddhism, the Turfan Basin, which was once throbbing with the Buddhist religion and art, ceased to produce any work of creative value.

1.8 THE DRESS OF THE BUDDHA FIGURES

While studying the Buddha figures, the problem arose about his dress, which seemed to be complicated. According to the literary sources, the dress of the Buddha consists of three parts: saṅghāti, uttarāsaṅga and antaravāsaka, clearly shown in the case of the standing Buddha figures from Gandhāra [cf. (*Ingholt 1*, figs. 206 to 208 and 210]. But in the case of the Turfan Buddhas all the three garments are not visible. Even the detailed study on the Buddha's dress made by Griswold[3] could not render much help. Finally, the following solutions emerged from the study:

Generally, the Turfan Buddhas are shown with only two pieces of garment: saṅghāti and uttarāsaṅga. Representation of the Buddha with all the three pieces is somewhat rare in this region. That the Buddha usually wears his upper garment like a 'poncho' is to be recognized as the saṅghāti or the mantle [cf. nos. 1 to 3, 8 to 11, 20 to 23, 25, 28 to 30, 34 to 36, 39 and 40]. Even when he wears the garment in opening mode, i.e., leaving the right shoulder uncovered, his saṅghāti can be identified from the terminal stave, collected like a skein on his left lower arm [cf. no. 26]. The decorated [cf. nos. 4 and 6] or differently coloured portion [cf. nos. 17 and 18], sometimes seen near the upper hem of the saṅghāti, has to be realized as the uttarāsaṅga. Sometimes a little portion of the uttarāsaṅga is seen below the lower hem of the saṅghāti [cf. nos. 1, 3, 5 to 8, 11 to 15, 17 and 18] and this should not be taken as the antaravāsaka. The antaravāsaka can only be recognized when a belt or girdle-like band is seen around the waist-line [no. 26 is very good example for this, and probably no. 11 too].

1. *Bagchi*, 1, p. 85.
2. *Ibid.*, p. 86.
3. *Griswold, 1.*

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2 ART AND CRAFT OF CENTRAL ASIA AS REVEALED BY THE WOODEN OBJECTS :

Wood has always been one of the most essential materials used in everyday life of man. It was used for constructing houses, erecting temples, making furniture, utensils, writing implements, tools and weapons, vehicles and as fuel for cooking. Besides these essential needs, wood was used as a versatile medium to express basic creative instinct. Undoubtedly, it was the love of art which in due course of time inspired man to evolve a distinct style of art and architecture through the medium of wood.

The wood carver is solely responsible for the selection of the wood. He sees that the wood selected for carving possesses the requisite plasticity and is capable of yielding both delicacy and boldness in the expression of human forms, different postures of animals and minute details of flowers, creepers and trees. The wood selected for architectural purposes must be quite strong to sustain and support the weight of the superstructure. Moreover, he must try to select such wood which can withstand the damages caused by the insects and can stand the climate to which it is exposed.

2.1 TYPE OF WOOD USED

The survey reports of Stein inform us that the soil of Central Asia was enriched by poplar, or *toghrak*, and walnut trees. The houses were made of poplar trees. Most of the artefacts were made of either poplar or walnut trees.

2.2 TECHNIQUE OF WOOD-CARVING

The earliest specimens of wood-carving found in the Berlin Turfan Collection are those from Tumshuk and Kizil, dated to the 5th cent. A.D.[1] In spite of the weathering, many of the objects still reveal the fact that even in those remote days wood-carving was done in the same technique as it is done now-a-days. However, except for a few implements found in the excavations, viz., wooden hammer[2] and mallet[3], we are not in a position to say with certainty about the tools used by the Central Asian wood-carvers. But from the treatment of the figures and the direction of chiselling one can definitely imagine the carpenter being equipped with a hatchet, an adze, saw, chisels of varied sizes and a measuring thread[4]. The measuring thread plays a very important part in wood-carving. With the help of this thread together with some black[5] or coloured dust, the carpenter, who is also known as sūtradhāra, draws the desired shape and thereby is able to guide his saw or chisel accordingly.

The sculptures seem to have been carved free hand from different blocks of wood. Probably, rough outline was given at the outset either by means of thread and coloured dust or by means of a narrow chisel or an awl, and then slowly with the help of hammer and chisel unwanted portions were chiselled off. Final form was brought out by using different sizes of chisels. Finishing touches were given by the strokes of finer chisels. For minute details, the size of the chisel vary from needle point to three-fourth of an inch or about 2 cm. The use of stencil is apparent in the examples mentioned under nos. 308 to 310. These three examples are enough to visualize the skill of the carver. They show how patiently the sūtradhāra carved not only the relief part, following the relief part drawn by stencil, but also scooped the low and deep undercutting.

The collection also shows the use of lathe. There are many furniture-pieces made by this technique, e.g., the legs of chair or throne[6], part of chair rest[7], finials[8] and reliquary[9].

1. Similar collection housed in the National Museum and British Museum show that the technique of wood-carving was known to Central Asia even earlier. The wooden tablets from Niya are dated to 3rd-4th cent. A.D.
2. See T. XLIV. a. 05 in the NM Collection, Delhi.
3. See *Stein* 4, p. 785, T. XX.i.002 in the BM Collection.
4. MIK Collection, Berlin, has got a wooden measuring rod, see no. 330.
5. See no. 496.
6. See nos. 225, 229, 230, 232, 237 to 240.
7. See nos. 224, 247 to 251.
8. See nos. 426, 427, 485 and 486.
9. See no. 400.

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2.3 ART OBJECTS IN THE BERLIN COLLECTION

2.3.1 *Figurines*

The Collection is enriched by a large number of figurines which consist, mainly, of Buddha figures. The other figures include Bodhisattvas, gods and goddesses, monks, devotees, musicians and a dancer, Pañchikā with Hāriti, Lokapālas and a Brāhmaṇa figure.

Some of the figures are the masterly examples of wood-carving and they are very much influenced by the Graeco-Buddhist art of Gandhāra, e.g., nos. 1, 2, 23, 29, 42, 68 and 86. The major elements of the Sarnath School of Art are also found in the make-up of some of the figures, e.g., nos. 19, 20 and 22. The soft touch of the chisel of the carpenter transformed the hard wood into a soft and delicate Buddha figures. The serene and contemplative mood was skilfully brought out by the artist. Though these figurines show a mixture of different art elements yet the detailed study of these sculptures distinctively shows that each oasis had an autochthonous style of its own[1].

Besides style, some of these figures reveal the further development of Buddhist art in Central Asia. The artists were rich in novel ideas and were full with fantasy. They were more keen to culture the miracle scenes than to exercise the stereotyped popular scenes on Buddhist themes. Thus one finds repetitions of Yamaka Pratihārya scenes not only on the stucco Buddha figures from Sorchuk but also on the paintings from Bezeklik and Kizil. The huge wall-paintings of Bezeklik caves show the Praṇidhi scenes, where the Buddhas are shown standing on water and having flames on their shoulders. Some of the Buddhas, painted on the wooden panels from Kizil show only the flames on the shoulders of the Buddhas, e.g., nos. 16 and 35. The flames which were one of the means to show the miracles and thereby, the greatness of the Buddha, were frequently used for decorating the borders of the mandorlas[2] and sometimes the entire mandorla[3]. There are a number of representations of the Great Miracles of Śrāvasti both on the stucco[4] figures and on the wood carvings, e.g., nos. 10, 30 and 39.

The other conspicuous example, showing the apex of the artist's imagination, is no. 12[5] It is an interesting representation of a Buddha. This Buddha can be dated to circa. 7th cent. A.D.[6] The Buddha is painted as usual in the tribhaṅga pose, standing on a lotus-stand, like nos. 11, 13, 16 to 18, but another head of a Buddha, turning three quarters to his left, is added.

The two necks are clearly shown by the curve of a single neckline though they are joined. The robe of the Buddha is conspicuous. The upper part of the garment looks like a tunic or blouse. The upper hem looks like a thick border of collar, which is ornamented with linear designs. The same decorations are seen on the sleeves like the borders near the elbows. The lower part of the garment is painted in the same way as found in the saṅghātis and uttarāsaṅgas of other painted Buddhas. From the centre of the chest two arms are drawn, which are forked and then bent at elbow. One of these forked lower arms is holding the alms-bowl near the chest and the other one is joined in añjalimudrā. This Buddha recalls the Buddhas painted on a canvas, found from Khocho in Turfan oasis. This canvas was used as a temple-banner. It is dated to the 8th cent. A.D.[7] In this case the upper part of the Buddha is entirely separated and he is carrying an alms-bowl in his left hand near his chest. The position of the other three arms is not clear. These two Buddhas have common feet, i.e., two feet, and they are rested on a lotus-stand, but the upper part of the body is separated. Le Coq has suggested the following story: Once two poor men went to an artist with two pieces of gold and wanted him to paint two Buddha figures. The artist took the gold pieces but painted only one Buddha figure. The two poor men came

1. See section 4.
2. See nos. 10, 47 and 62.
3. See nos. 21, 28 and 49.
4. See *Stein*, *4*, pl. CXXXIX, F. 11, iii .001a. The fragment is in the BM Collection and its no. is MAS 460.
5. Also see the description.
6. Fig. 17 is dated to the 7th cent. A.D. [See *BK*. no. 470]. Fig. 12 shows the same treatment of folds on the robe as fig. 17. The colours of the uttarāsaṅga and the antaravāsaka are the same. Also the same colours were used for the aureoles and the mandorlas of both the Buddhas, i.e., figs. 12 and 17. The position of both the Buddhas is the same and the outlines are drawn in similar fashion. Due to all these criteria one can without any doubt date this Buddha to circa. 7th cent. A.D.
7. *BK*., no. 499.

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on the day of delivery and to their astonishment found only one Buddha figure. They were very angry with the artist. The artist protested and diverted fraudulently over the already delivered gold pieces. Immediately a miracle took place. The painting divided itself into two perfect representations of the Buddha and the artist apologized to the Lord.[1] This is the legendary aspect. But then the question arises, why should Buddha be shown with a bowl and in añjalimudrā? Could it be that the artist, being inspired by his fantasy, wanted to bring some motion or movement by showing various aspects in one and the same painting? Thus the figure with añjalimudrā on the left shows one aspect of the Buddha, i.e., Buddha as a disciple, while on the other he is shown as a wanderer with alms-bowl.

The origin of this technique of two-in-one, i.e., motion or movement in art, can be traced back in the Gandhāra art where two aspects of the Buddha, viz., Bodhisattva and Buddha, have been depicted through the sculpture. Ingholt describes this sculpture as unique which "unites a bust of Bodhisattva Siddhārtha with that of the Buddha. The turban and jewellery of Siddhārtha recall his princely days, a contrast to the simple attire of the Buddha. The fact that the princely bust is physically, as it were, combined with that of the Buddha may favour the identification of the former as Siddhārtha, rather than that of some other Bodhisattva."[2] A double-headed figure has been found depicted on a metallic ring found at Yotkan, a site in Khotan oasis.[3] Stein has described it as "a curious object resembling a Janus-head, Yo. 00174, the purpose of which remains doubtful..."[4] Similar execution i.e., head joined against the other head, back to back, has also been found at Sorchuk and Khocho. The double-head found from Sorchuk forms the top of a staff [no. 376]. Both the faces are roughly made and having simple hairdress. It appears that instead of giving the top of the staff a simple round shape, the carver made it amusing by carving two heads. The other example of the kind is found at Khocho showing two boys, sitting back to back on an arch and playing flutes [no. 87]. Except for their facial expressions everything carved is identical. May be, the carver wanted to show two different expressions of the same musician while playing the flute.

In sculpture the heads can be shown back to back which is not possible in painting because it is not three dimensional. Thus the heads are drawn side by side. Except for Kizil [no. 12], in Kucha oasis Kara Khoto[5] and Khocho in Turfan oasis no other similar depiction in painting has been found in any other site in Central Asia so far. It appears, that not only the painters but also the sculptors[6] of Turfan oasis found this aspect quite interesting. Besides the Buddha figure,[7] one finds the birds, looking either to the right and at the same time to the left[8] or to the front and behind.[9] Although the date of Kizil representation is earlier than those from Turfan oasis[10], yet it is quite risky to point out that the artists of Turfan oasis[11] were marvelled at this representation of the Kizil Buddha [no. 12] and they borrowed the ideas from the Kizilians since only one such example is found from Kizil so far.

The representation of the Dīpaṅkara Jātaka was a popular theme in Central Asia. One of its representations is painted on a rectangular panel from Kizil [no. 18a] where young Dīpaṅkara is seen kneeling down with hands in añjalimudrā. Usually, in Gandhāra art, Dīpaṅkara is shown bowing his head down on the ground and streching his arms forward with hands in añjalimudrā and this representation is also not unknown to the sculptor of Central Asia. But in no. 18a Dīpaṅkara is Central Asianized. He wears a tunic and sits on his knees.

Numerous examples of Vairochana Buddha are found both in the wall-paintings[12] and paintings on wooden panels.[13] Unfortunately, only the right upper arm and part of lower arm of a Vairochana

1. Cf. *Le Coq, 1*, p. 40 and *ibid.* Le Coq mentions a legend from Gandhāra narrated by Stanislas Julien, according to which a Buddha image, when delivered by the painter, gets doubled by a divine miracle.
2. *Ingholt 1*, p. 130, fig. 276.
3. *Stein, 4*, Vol. IV, pl. VII, Yo. 00174.
4. *Ibid.*, Vol. 1, p. 100.
5. *Lubo-Lesnichnko, I*, p. 57.
6. See no. 87.
7. *Lubo-Lesnichenko, I*, p. 57.
8. *Le Coq, 1*, p. 7.
9. *Andrews, I*, p. 38, pl. IX.
10. See p. 12, foot note 6.
11. See p. 12.
12. The famous Balawaste Vairochana Buddha in the NM Collection[see no. Har. D.].
13. *Williams I*, pp. 117-119, pl, 1, 4, 9, 14 and 16.

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Buddha carved on wood, is found at Kizil [no, 45]. This small arm is meticulously carved and it is a unique piece of art. Instead of painting the Sun-disc, which was the usual practice among the Central Asian artists, the sun is personified here. On the joint of the upper arm and the shoulder of the Buddha the Sun,[1] seated in pralambhapādāsana, is carved within a Sun-disc endowed with rays and beaded border. On either side of the roundel, galloping horses, though damaged, are seen.[2] Along with this Sun figure, other symbols, viz., triangles and circles, are also carved.

Besides these Buddha figures, the beautiful Bodhisattva figures from Kucha [nos. 64 and 65] and Turfan [nos. 66 to 70 and 74] exhibit the popularity of Buddhism in Central Asia. There are also some representations of Lokapālas [nos. 91 and 92] of which the hand of Vaiśravaṇa can be identified. No. 74 is quite possibly one of the three Lokapālas, viz., Virūdhaka, Virūpākṣa and Dhṛtarāṣṭra. There are so many other figures showing men and women from different walks of life, e.g., monks [nos. 77 to 79], princes and layman devotees [nos. 80 to 84], musicians [nos. 85 to 88], dancer [no. 89] and a Brāhmin [no. 83].

A number of fragments, consisting of torsos, arms, hands, mandorla, parts of thrones, increase the number of the Buddha figures [nos. 103, 105 and 169] manifolds when compared with the Lokapāla or warrior [nos. 107 and 108] or devotees [no. 113] or Bodhisattva [nos. 122 and 167] figures. No. 125 is either the hand of a Buddha figure or of a monk. There are some very crudely carved limbs, sometimes painted [nos. 117, 118, 127 to 131] which were probably used as 'exvoto', like those used in the Catholic churches. In *Saddharmapuṇḍarīkasūtram* it is mentioned that "some...offer when bidden, their [devotees] hands and feet, striving to gain supreme enlightenment"[3]. There are a number of thrones, meant either for a Buddha or a Bodhisattva or a monk [nos. 139 to 154 and 162 to 165].

2.3.2 *Animal figurines*

A very few animal figures, carved in wood, were found in the MIK Berlin Collection. They include lion, tiger, camel and elephant. Parts of a swans' [?] necks and wings are seen [nos. 184, 185 and 187]. There are a few figures which are legendary, e.g., the makara [nos. 176 and 177] and garuḍa figures [nos. 188, 189, 193 and 194]. The makara figures were generally used as architectural ornament, e.g., corbel.[4] The makaras are important since they are modelled after the Gandhāra art and gradually turned into a dragon in the later period due to the Chinese influence.

Except for no. 175, probably a tiger, the lions [nos. 174, 181 to 183] seem to have been used as architectural and decorative pieces. No. 174 could have been used for throne ornamentation. It is richly gilded. The usage of no. 175 is very clear: it was meant for a stamp. The seated lion or tiger, very alert and having opened jaws, wide opened eyes and a long tail turned over the back, served the purpose of the boss. Unfortunately, the stamp is unfinished.

From these few animal figures, one thing is quite apparent that the Central Asian wood-carvers were very much fascinated by these animals, so much so that they used these animals for architectural ornamentation.

Along with the limited number of animal figures detailed above, mention of a beautiful elephant-head [no. 179] must be made. The head is elegantly ornamented by a caparison made of pearl-strings. It is interesting to note that although the people of Central Asia did not see an elephant before Hiuen-tsang had brought one from India on his way back to China, yet the sculptor modelled this head most skillfully. An almost parallel example of it comes from Sahri Bahlol.[5]

Only one example of camel [no. 178] is found in the MIK Berlin Collection. Most of its parts are missing but it can be recognised from its long neck with manes and one of the two usually found humps. Such double-humped camels are frequently represented in the terracottas from Yotkan.

1. Cf *Grünwedel*, 2, pp. 33-34, fig. 67.
2. For details, see the description part.
3. *Vaidya I*, p. 6, vr. 18.
4. Cf. Mi. XX111.008 [BM no. is MAS 1109]. It is a small corbel with the makara head. The jaws of the makara are wide open, like no. 177. The eye-balls are quite big.
5. Cf. *Ingholt*, *I*, p. 170, fig. 450.

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2.3.3 *Household objects*

In this group, boxes of different shapes, lids, book-covers, fragments of lantern, various types of combs, bowls, containers for measurement, furniture and a huge container for grinding are included.

The boxes are rectangular [nos. 196 and 398] and round [nos. 197 and 217]. The boxes are joined either by "halved-joint" technique or by wooden nails. They have sliding covers. The edge of the boxes are grooved in which the sliding covers can be fixed. No. 196 is a simple box and it contains bones wrapped in a cloth and a piece of leather. No 398 is lacquered, and except for the under-side, the box is entirely decorated with floral and circular geometric motifs. The lacquer was directly put on the wood. It contains several bone pieces and three fragments of paper manuscripts in Tibetan letters and Chinese characters. From the nature of the remains they seem to be reliquaries, but the reliquaries found from Central Asia, so far, are all round. The circular box [no. 217] with Uigurian letters is quite interesting. The rim of this flat bottomed box is slightly receded from the body in order to set the lid on it. It is made by lathe.[1]

There are several lids in the collection, of varying sizes. Some of them are having an ogee-shaped knob [no. 198] while the others have flat knobs [nos. 256 and 257]. Nos. 256 and 257 are shaped like shallow bowls with the knobs projected from the centre of the concave side of the lid. No. 198 is made with the help of a lathe.

No. 199 is a simple book-cover but there are a few book-covers which are richly painted with Buddha figures, e.g., nos. 13, 15, 16, 35 and 37. All the book-covers are rectangular in shape. No. 199 has its under-surface flat while the central portion of the upper part is grooved. Other book-covers have a conical cut in the middle of each edge to have a better grip at the time of tying the book with a string.

Nos. 200 to 208 and 259 are fragments from a lantern. They consist of small discs, sticks and painted canvas. The canvas of no. 259 is painted with *chakra* and *vajra*. The small discs were, probably, hanging from the edge of the lantern shade. However, the fragments are not enough to reconstruct the lantern.

There are eight varieties of combs found in the MIK Berlin Collection. There are four single [nos. 209 and 211 to 213] and four double-toothed [nos. 210 and 214 to 216] examples. All of them are nicely carved, especially nos. 210 and 215. No. 210 was richly lacquered, now only traces of cross designs are seen. The lacquer was directly put on the wood. No. 215 is decorated with open-work decorations. From the types of the combs it seems that the people were quite fashionable. They had time and taste for good things and, of course, they could afford luxurious items.

There are only three shallow bowls [nos. 218, 220 and 221] found in the collection. They are all lathe-turned. No. 221 is an interesting find. It is badly damaged, especially, the rim which is mended by means of three metal clamps and a few metal nails.

No, 219 is another interesting object. It is a rectangular box, used for measuring purposes. The corners of the box are joined by "halved-joint" technique.

There are a number of fragments from furniture [nos. 222 to 226, 229, 230, 237 to 242 and 247 to 253] consisting of legs of chair and parts of chair-rest. Except for nos. 252 and 253, all are lathe-turned. There are also some finials [nos. 227, 228 and 243 to 246] used for decorating the furniture.

No. 260 is a huge flat-bottomed bowl and no. 261 seems to be a huge container used for grinding purpose. Both the containers were well used and re-used. No. 260 was mended by a small square-shaped metal piece and it was fixed by iron nails. The bowl was chiselled from a chunk of a huge tree. No. 261 has flat bottom and thick flared sides. The central part has a funnel, projected outside, which was, probably, fixed to the ground. Since by continuous pounding the central hole became bigger, wedge-

1. For details, see the description.

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shaped wooden pieces were fixed by means of some plaster, and the original size of the funnel was regained. Exterior of the funnel is square-shaped.

Two simple chopsticks are also found in the Collection. Similar chopsticks are found in the NM Delhi[1] as well as in the BM London[2] Collections.

2.3.4 *Implements*

There are different types of implements found in the MIK Berlin Collection.

2.3.4.1 **Writing Material**

Till the discovery of paper, and, even later, wood was used as the major writing material. A number of wooden tablets and *takhtī* [no. 265—a miniature one] were found both at Kizil and Niya. Reed or bamboo [nos. 262 and 263] pen was used for writing on the tablets. The pens were carefully pointed and then split up from the tip to a short distance. The ink-pot [no. 264] is very interesting. To one side of the cylindrical small ink-pot, the pen-holder is made. The pot is covered by a lid which is tied by a string. Stains of black ink are still visible. Similar pens and ink-pots[3] are found at other places also.

2.3.4.2 **Spatula**

A number of spatulas of different shapes are seen. No. 266 is an interesting piece because it still bears the colours used by the painter. Others [nos. 267 and 268] are devoid of colours. No. 267 is dagger-shaped while the other one is twisted. A number of oar-shaped spatulas can be seen in the NM Delhi Collection.[4]

2.3.4.3 **Stamps and Seals**

Many stamps and seals were found in the Collection of MIK Berlin [nos. 269 to 271, 274 to 276, 302 to 307, 311, 312 and 314 to 316]. They were used for various purposes. The small ones [nos. 269 to 271 and 334] may have been used as seals.

2.3.4.4 **Fire-Drills**

Fire-drills,[5] which are frequently found in the NM Delhi and BM London Collections, are not many in the MIK Berlin Collection. Nos. 272 and 273 are two of them which were used as apparatus for making fire. A row of 'hearths' to which one end of the drill was inserted and rapidly rotated in order to produce sufficient frictional heat so as to get a spark, which would ignite the twig or straw, have also been found.

2.3.4.5 **Weaver's Tools**

A few weaver's tools also exist in the Berlin Collection, e.g., the weaver's comb[6] [no. 279], spindles [nos. 280 to 285 and 333] were also found. Some of them were drilled and carved very nicely. An instrument for spinning is also found [no. 286]. No. 287 was probably, used for drilling purposes.

2.3.4.6 **Locks and Keys**

A variety of keys enriches the collection of MIK Berlin. There are hook [nos. 288, 299 to 295 and 298] and flat [nos. 290, 292, 296, 297 and 299 to 301] and rectangular prism type of keys with three-to-four and sometimes six, projecting pins. There are also three locks in the Berlin Collection [nos. 289, 291 and 438] with rectangular key-holes. The key would be thrust into the key-hole. The pins should be adjusted to fix into the three or four holes inside the lock.[7]

2.3.4.7 **Blocks for print**

There are three beautifully carved blocks for print. They [nos. 308 to 310 and 313] bear floral motifs and seem to be used for printing textiles.

1. T. XXVII.0016 and N. XIV. iii.0021.
2. L.A.I. iv.006, 007 [BM no. is MAS 680].
3. NM no. Kao. III.E. 03 is also a cylindrical ink-pot but without a pen-holder and it is lacquered outside.
4. All these spatulas come from Tun-huang and Lou-Lan. They are T. XXII.d.06, T.XIV. 111.009, L.A.I.IV. 008, L.A. VI. ii. 0017, etc.
5. There are some fire-drills found in the NM Delhi, Collection: F. IV. 004, E. VI.0010 b, N.XXIX. II.001a and in the BM London, Collection: N. XXIV. X.001 [BM no. is MAS 558], L.A.V.II. 1.
6. The weaver's comb found in the BM Collection is quite different in form, cf. BM no. 1925, 6-19, 73.
7. A number of such keys also exist both in the NM and BM Collections.

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2.3.4.8 **Mason's Tools**

The instrument for masonry [no. 317] was used for levelling the plaster. Similar tools have also been found in the NM[1] and BM[2] Collections. Stein calls it as 'plaster's float'[3]. The instrument was once much in use.

2.3.4.9 **Sickles**

Three sickles have also been found, of which one is more or less complete, [no. 318] It has got a groove for hafting the blade while no. 319 seems to be unfinished. No. 320 is damaged.

2.3.4.10 **Bows and Arrows**

A miniature bow [no. 321] and several fragments of arrow-shafts show that bows and arrows were still in use. There are also arrows with wooden arrow-heads [nos. 328 and 329]. These were used for killing the birds. The hind part of the arrow is cut U-shaped in order to fix the arrow to the bow-string.

2.3.4.11 **Axe**

The use of axe, for cutting purpose, is apparent from the miniature axe [no. 325] existing in the Berlin Collection. The axe is beautifully chiselled and is fixed to a handle, made of twig.

2.3.4.12 **Scale**

A long rectangular measuring rod or scale [no. 330], divided into ten units, is also seen. The BM London Collection possesses such a scale with ten units.[4] The units are marked either by black lines or by incised lines. The units differ very much from one another. The MIK scale-units vary from 31 mm to 40 mm while the BM scale-units vary from 27 mm to 30 mm.

2.3.4.13 **Dabber**

No. 331 seems to be a dabber. It is gross. It has a long tenon as its butt. Both the butt and the dabber are rectangular in shape. From its roughly chiselled surface it is apparent that the implement was unfinished.

2.3.4.14 **Shoe-horn**

A very cute shoe-horn is also seen in the Collection. It is concavo-convex shaped with a small knob-like handle. The shoe-horn, lacquered entirely, looks like a petal. The damaged edge shows that it was frequently used.

2.3.4.15 **Shoe-frame**

A number of shoe-frames [nos. 336 to 338] were also found by the explorers. They were made of solid blocks. All these shoe-frames show that they were meant for grown up persons. Similar shoe-frames were also found in the BM Collection.[5]

2.3.5 *Decorative Art*

Various decorative motifs were used while carving furniture and ornaments. The carvers mainly preferred floral motifs. Most of the architectural pieces bear acanthus leaf. This seems to be the most familiar element, the origin of which is traced back to the Greek art. The acanthus leaf is turned into a creeper [nos. 340, 407 and 409].

The other familiar motif is rosette. These rosettes are either of Roman type or of a type which seems to have developed in Gandhāra. This is composed of four petals [chaturdala] which are set either within a square [nos. 353 and 410 to 412] or within a circle [no. 419]. At the centre a large disc is seen from where the petals grow [no. 353]. The central part of each petal shows a mid-rib.

1. See no. N. XXIX. 002.
2. See Y. II.09.
3. *Stein, 5*, Vol. II, p. 785.
4. See L.A. II. VI. 001 [BM no. MAS 682].
5. See N.XIII. iii.002 [BM no. MAS 534].

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Sometimes the middle part is cut into the shape of letter 'V'. In some cases, tips or secondary petals are seen between the petals. There are also circular rosettes [nos. 355 and 418] which show two rows of petals, the secondary petals can be recognized only from the tips. The same is also seen in the paintings [no. 391]. The central part shows a large disc around which pearls are carved.

A lot of open-work designs, showing scrolls and spirals [nos. 361 to 364, 366, 367 and 369] are also met with.

The master craftsmanship can be seen in the inlay work done by the Central Asian craftsman. The star-like decoration is made by bone pieces [nos. 372 and 373].

The ornaments, such as the crests for crowns [nos. 379, 380 and 416], pendants [nos. 381 and 382] and earrings [nos. 384 and 385], are the examples of great skill of the artist. The leaves, petals and tendrils are beautifully composed within the shape of the ornament. Beads or pearls were usually used to give the finishing touch in the form of a border.

The craftsman has not only decorated the architectural pieces with etching and carved the ornamental decorations as well as boxes, but also painted them beautifully. The weights for temple banners [nos. 392 to 394], the box [no. 398] and the reliquaries [nos. 399 and 400] are painted with floral and linear patterns.

2.3.6 *Architecture : temples and monasteries*

Tumshuk, Kucha, Kara Shahr and Turfan, in the early phase of their existence, were full of monastic complexes. Besides the monastery buildings, these places were embellished with stūpas. Whatever remains of monasteries are available after being destroyed by Muslim invaders and treasure hunters, they amply demonstrate that these monasteries were more or less made after the Gandhāra monasteries.

The temples and monasteries were hewn from the very steep cliffs of the great crescent shaped mountainous range. The cave temples were of varying sizes. On the side of many of the temples there are study rooms and living rooms for the monks. Remains of store rooms with fixed storage containers are still to be seen.

The rock sanctuaries were richly decorated with wall-paintings which were meant not only for decoration but also for teaching the people.

There were two types of temple architecture existing in Kizil. The first type, which is very frequent, consists of an entrance hall which is rectangular in shape and is opened at the back into the shrine. The cella is either square or rectangular in shape. At the back wall of the cella the Buddha figure was fixed. On either side of this figure there is a corridor, hewn out of the rock and joined by a third corridor at the back, which was meant for the devotees to go around for the pradakṣiṇā or circumbulation. The roof is generally vaulted.

The second type of temple architecture found here is on the pattern of Persian buildings having dome-shaped roof. The entrance halls of these domed buildings is not known since they were already destroyed. The sacred image of worship was placed on a finely moulded pedestal in front of the back wall of the cella.

The roof of the cella of the Cave of Painter has an interesting roof, known as 'lantern-roof'. It consists of several wooden squares of different sizes arranged like a pyramid. The square beams are placed in a way that the corners of the upper square always lie on the middle point of the side of the square immediately below. It allows light and air to pass into the building and at the same time the smoke of the hearth finds its way out. Similar lantern roofs were found not only in Kizil but also in Bamiyan.

The rooms in Turfan usually had vaulted roofs. The use of vaulted roof is very popular throughout the Turfan oasis, since it gives protection from excessive heat of the summer. The houses have true arches, which were made with bricks being placed lengthwise along the plane of the arch.

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Whatever be the plan of the houses or the cave temples, the plan and the elevation of the stūpa remained more or less the same as found in Gandhāra. It is apparent from a number of votive stūpas found along the Northern Silk Road, e.g., nos. 420 to 423.

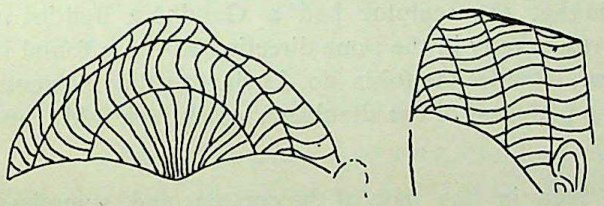
The doorways were made after the Indian chaitya arches [nos. 429 to 435]. Capitals of the pillars exhibit the remnants of Indian motifs, e.g., pūrṇakuṁbha [nos. 442 and 443]. There are also double-capitals showing volutes and floral motifs [nos. 444 and 445]. A number of corbels have also come to light. [nos. 440, 441, 462, 463, 470 to 472 and 497 to 500]. They are all either richly painted or carved. There are some simple and beautifully painted and carved pedestals [nos. 439, 446 to 448, 501, 502, 505 and 516] recovered from important sites on the Northern Silk Road. There are a number of elaborately painted beams found at Turfan which bear various motifs, e.g., clouds, flowers, labyrinths, scrolls and spirals. These beams [nos. 464 to 469 and 473 to 483] seem to belong to a huge architechtural complex.

3 GANDHĀRA ELEMENTS IN THE WOODEN ART OBJECTS[1]

It is well known that the art of Central Asia is greatly influenced by the Gandhāra art of northern India, flourshing in the 1st to the 4th centuries A.D. It is, therefore, not surprising to find relevent features in the wooden art objects, found from various places on the Northern Silk Road, in several collections, including the Berlin Collection. The aim of this chapter is, to trace the Gandhāra elements in the objects under study.

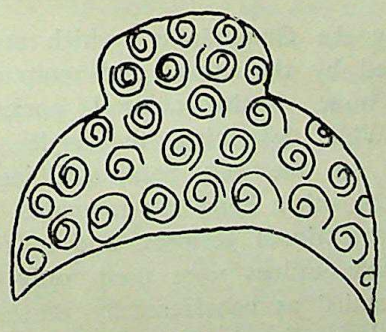
3.1 BUDDHA FIGURES

The Buddhas from Tumshuk and Kizil, delineated in different positions with various gestures, are carved after the poses popular with the Gandhāra art, e.g., standing Buddhas with abhaya or vitarkamudrā [nos. 1, 9 to 11, 14 and 17] and seated Buddhas in dhyānāsana, e.g., nos. 19 to 25, 27 to 29 32 to 41. Another striking feature, regarding the standing position of the Buddha borrowed from the Gandhārans by the sculptors of Tumshuk and Kizil, is the bend at the left knee, while standing in abhaya or vitarkamudrā, e.g., nos. 1 to 3 and 8 [cf. *Ingholt*, 1, figs. 202, 212 to 214, 217 and 218].



ill.1

The hairdress is made after the Gandhāra Buddhas, e.g., nos. 23 and 42. Hair of no. 23 [ill.1] is carved schematically with alternate nail-shaped incisions [cf. *Ingholt 1*, fig. 246], whereas the hair of no. 42 is covered with snail-shell curls [ill.2], known to Gandhāra sculptors [cf. *Ingholt*, *1*, fig. 272].



ill.2

The eyebrows are ridged and arched. The space between the eyebrows and the eyes is sloping [cf. nos. 1, 2, 19, 22 and 29] like those found with Gandhāra Buddha figures [cf. *Ingholt*, *1*, figs. 268 to 273]. In nos. 1, 19, 22 and 29 the faces are oval, and facial features, generally, are very similar to the Gandhāra type [cf. *ibid.*].

The dress of Bundha is represented in two ways, as found with the Gandhāra Buddhas, viz., 'opening' mode

1. The Gandhāra art, though autochthonous, is well-known for its being highly influenced by the Graeco-Roman art elements.

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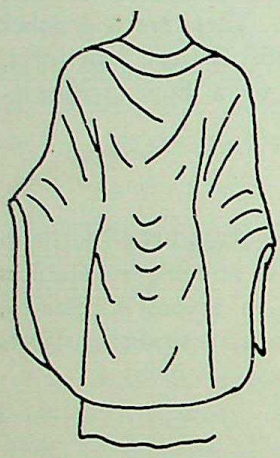
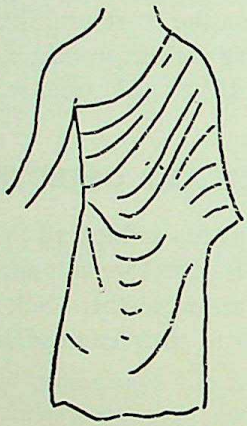
[ill. 3] and 'covering' mode [ill. 4]. In the case of the opening mode, the right shoulder of the Buddha is uncovered, whereas both shoulders are wrapped in saṅghāti in the case of the covering mode.

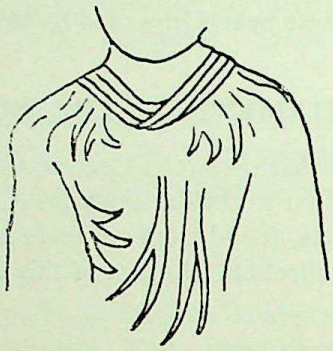
It is remarkable, that only the covering mode has been truly imitated, especially the upper hem around the neck-line. They are sometimes cord-like [cf. no. 2 with *Ingholt*, *1*, fig. 200], sometimes twisted [ill. 5] at the centre [cf. no. 3 with *Ingholt*, *1*, fig. 209] and sometimes they are just collar-like [ill. 6] [cf. no. 28 with *Ingholt*, *1*, fig. 225]. No. 23 is an ideal example to illustrate what a strong



ill. 4



ill. 3



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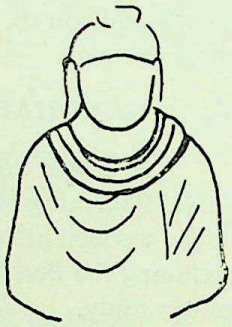

ill. 6

influence Gandhāra exerted upon the art of Kizil. The folds of the saṅghāti are so similar to those found with figures in Gandhāra that it is easy to assume that the sculptor had a Gandhāra Buddha in front of himself [cf. *Ingholt*, *1*, fig. 233]. The folds run exactly in the same direction as those found in the dress of the Gandhāra Buddha, mentioned above. Besides the folds, no. 23 shows other elements, which are very similar to the conventional style, e.g., the plainness of the shoulders, which lack folds, and muscles on the chest, depicted through the saṅghāti.

Remnants of the Gandhāra features can be seen in the case of the crescent and sometimes nail-shaped folds between the legs of almost all the standing Buddhas, both carved and painted, from sites located on the Northern Silk Road. These folds, which started as a rippling-water pattern with the Gandhāra Buddhas, turned into rigid crescents in the case of the Buddhas from Tumshuk and Kizil.

Further, it has been observed that the double-folds used by the Gandhārans,[1] which may have originated from the Sassanian art,[2] were very much appreciated by the artists and sculptors of Kizil. It is noteworthy that except for the oasis of Kucha, none of the cultural pockets on the Northern Silk Road shows any liking for this element. While describing the style of Kumtura, a neighbouring centre of Kizil, Bussagli says that on the one hand a Chinese imprint is found in the group of gods in the Tuṣita Heaven, on the other hand the remnants of Gandhāra features can be seen in the elaboration of hand, in certain conventional gestures, and in the use of double outlines to emphasize specific details.[3] In Gandhāra, double outlines were used only to show the folds of the garments and not 'to emphasize specific details' as considered by Bussagli in the case of Kumtura. In Kizil also it has been found that the double outlines were used only for depicting the folds of garments [nos. 11, 13 to 18, 35, 64 and 71] and not the facial features and hands as found in the above mentioned scene from Tuṣita Heaven.

1. *Ingholt*, *1*, pl. XXII 1 and fig. 125.
2. *Ibid.*, pl, XXIII 3.
3. *Bussagli*, *I*, p. 90, illustr. on p. 89.

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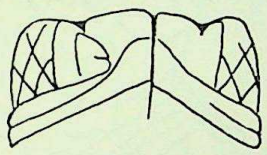
3.2 OTHER FIGURINES

Besides the Buddha figures showing the Gandhāra elements, there are other figures, viz., Bodhisattvas, gods and goddesses, musicians and laymen who also bear the conventional features. As for instance, the crown. The crown of a Bodhisattva and a royal personage in the Gandhāra art, generally, consists of a large round medallion with a tapering tenon [cf. *Ingholt*, *1*, figs. 284, 316 and 319] and a central jewel within the disc [cf. *ibid.*, fig. 8] respectively. On either side of this large disc a semi-circular motif is found which is elaborately carved. Almost similar type of diadems are found at Tumshuk and Kizil. The jewels consist of peony-shaped flower motif [no. 94, ill. 7]. Similar motif but showing the anthers pouring out from its centre [no. 71, ill. 8], tapering tenon with the large medallion [no. 85, ill. 9] and large disc-like flower with anthers pouring out from its centre [no. 96, ill. 10] also occur. On either side of the crown, richly carved decorations can be seen. The hairdress of no. 85 [ill. 9] has a close similarity to that of the Gandhāra Buddha. The forehead line is almost crescent-like, 'but



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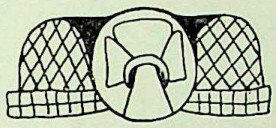

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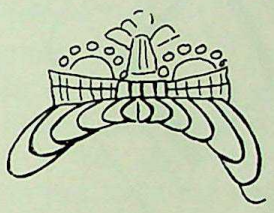

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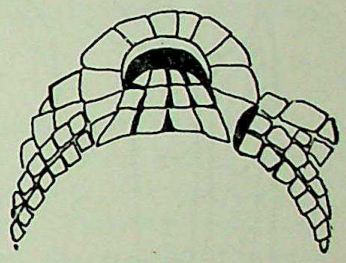

ill. 10

4719

from a small widow's peak the hair curves out and back, making the almond-shaped form characteristic of many Buddha heads' [cf. *Ingholt*, *1*, figs. 210, 214 and 245]. In this respect it will not be out of place to mention the hair-do of no. 100, a head, found at Khocho. The central part of the hair is identical to the Gandhāra Buddhas.

In Gandhāra art most of the noble figures and Bodhisattvas are shown with their upper parts being bare but each of them has got a long scarf, which crosses the body, hangs down from the left shoulder and rests on the left lower arm [cf. *Ingholt*, *1*, figs. 16, 313 to 317 and 412]. The chests of the Bodhisattvas are richly adorned with necklaces and garlands, whereas the other figures have got simple necklaces. The upper parts of the male figures from Kizil are also brave. They have long scarfs, but they are not worn the way the Gandhāra male figures do. This manner of wearing the scarf is rather seen in the case of the women-devotees from Gandhāra. The shawl surrounds the shoulders like a mandorla and both of its terminal staves take a turn over the elbows, which finally hang down [cf. nos. 64 and 85, with *Ingholt*, *1*, figs. 412 and 413]. Nos. 71 and 80 were dressed in a similar fashion, though their scarfs are damaged now. All of these figures are embellished with pearl-necklaces fastened near the necklines.

There have been two types of dhotis in fashion in Gandhāra: a full or long dhoti, i.e., its lower hem reaches the ankles and a half-dhotī, which is short, covering only the thighs. The long dhotīs are usually worn by the Bodhisattvas or by noble men, whereas the short dhotīs are mostly found worn by laymen, like acrobats, Brāhmaṇas and ascetics [cf. *Ingholt*, *1*, figs. 427, 429 and 436 respectively].

The upper hem of both, the long and short dhotīs, is always treated in one and the same way, i.e., it is collected like a cord, sometimes shown twisted, below the belly, distinguishing the contour of the belly. The Gandhāra Bodhisattva usually has got a girdle, which is fastened into a knot [cf. *Ingholt*, *1*, figs. 313 to 316]. Pleats of the dhotī fall in the median line. In the case of the half-dhotī,

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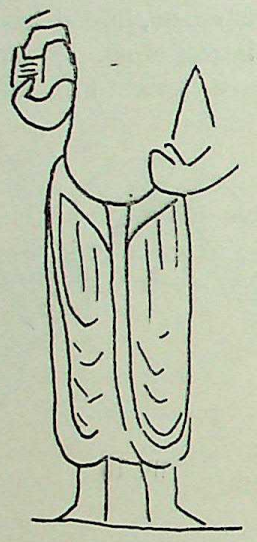
the pleats taper slightly and fall like an apron. Both the types of dhotīs were in vogue in Kizil and Khocho. Since very few wooden figurines have been found, it is not possible to say whether the long dhotīs were worn only by the Bodhisattvas and other noble men, and short dhotīs by laymen. In the case of Kizil, only one layman wearing short dhotī has been found represented in wall-paintings [cf. *BK*, no. 418], where the cowherd wears a short dhotī. In Kizil, the upper hem of the long dhotī is mostly band-like [cf. nos. 64, 71 and 80, ills. 11, 12 and 13 respectively], and sometimes twisted [cf. no. 85, ill. 14]



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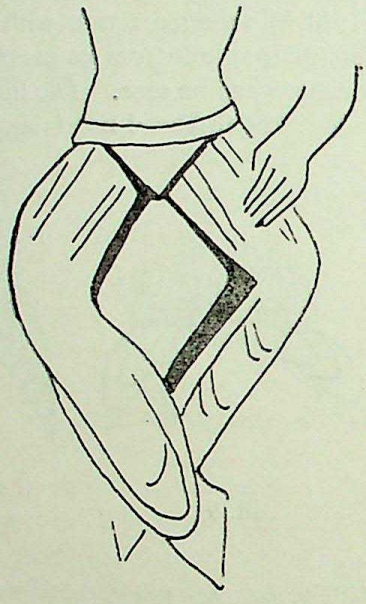

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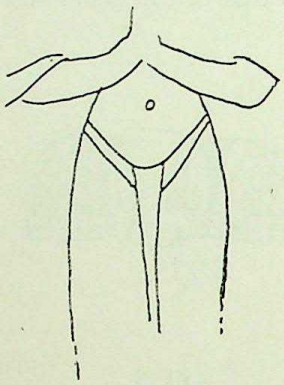

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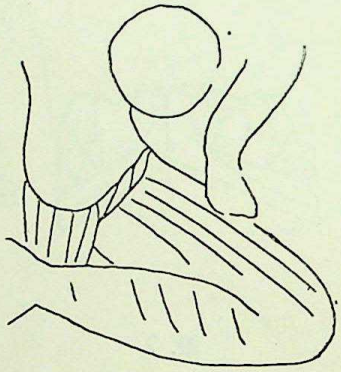

ill. 14

and the frontal pleats are shown either by a plain band falling down [cf. nos. 64 and 80], or by a few folds [cf. no. 85]. Both in Gandhāra and in Kizil, the contours of the legs can be seen through the dhotī, as if the dhotī were wet. In this context, No. 68 is worth mentioning. It is the lower part of a Bodhisattva from Khocho. The way he sits, the feet, the folds of the dhotī, and the tassels of the waist-band form a true copy of Gandhāra Bodhisattva [cf. *Grünwedel*, *1*, p. 102, and *Ingholt*, *1*, fig. 325] The other Gandhāra element found on the dhotī is the double-fold [cf. nos. 64 and 71], which, as discussed above, is frequently found on garments of the Buddha.

The short dhotīs are shown on the small divine figures [no. 76], on Pañcika and Hāritī [no. 90] from Khocho and on the Brāhmaṇa [no. 93] from Murtuk. The dhotī of the Kizil cowherd, mentioned above, and those of nos. 76 and 90 are painted and carved respectively in a similar style. Each of them has got a triangular frontal piece like an apron, which is an element reminscent of Gandhāra art [cf. *Ingholt*, *1*, figs. 126, 427, 429 and 436].

3.3 ANIMAL FIGURINES

Unfortunately, very few animal figurines are found from the Northern Silk Road, and, therefore, it is not possible to offer enough evidence to prove that they were also made after the Gandhāra style. Among the few examples found, one is beyond any reasonable doubt to prove that Gandhāra elements were strong, not only in the case of the Buddha and other figures but also in the case of animals.

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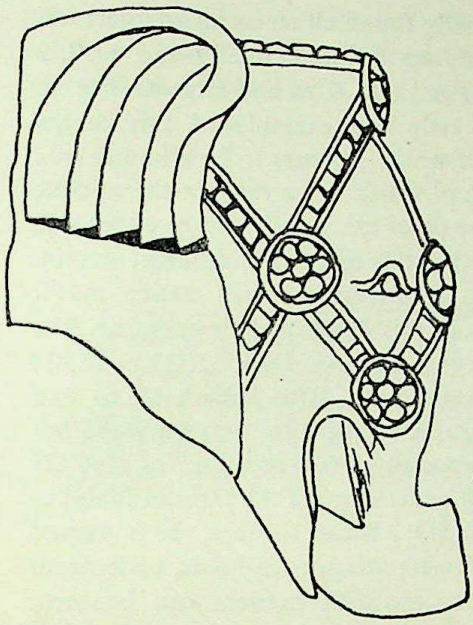
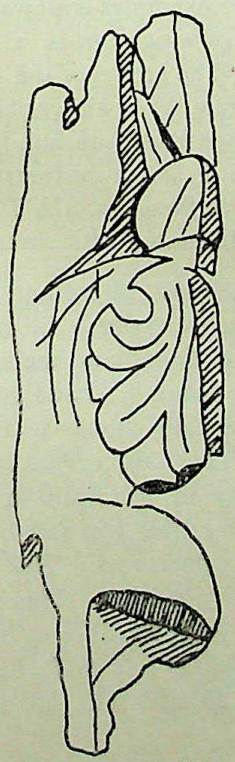


ill. 15

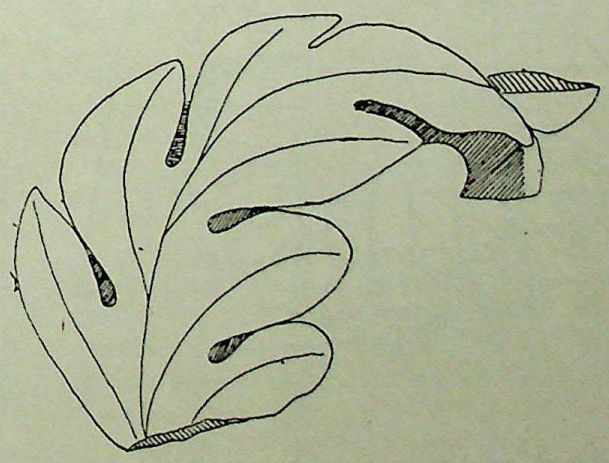
No. 179 [ill. 15] is an elephant head from Kizil, with richly caparisoned forepart, which is carved in the manner similar to the one found from Gandhāra [cf. *Ingholt*, *1*, fig. 450]. It is beautifully ornamented with a caparison, made of pearl-strings, which crosses one above the other like a wide-meshed net. Each joint is bedecked with a six-petalled flower, carved within a circular border, and it has a stamen at its centre. In the case of the Gandhāra elephant, the flower has five petals instead of six, and they are slightly different from those of the Kizil elephant. In both the cases, however, the pearl-strings are carved the same way. They look like teeth. Even the ears are carved in a similar style. Tips are narrow and bent, from where they gradually splay out and resemble the winnow. The folds of the ears are parallel. In both the cases, the folds are carved step-like.

3.4 DECORATIVE ART

The study of the decorative art shows that there are a few motifs, e.g., acanthus leaf, rhombuses and lotus petals, which are represented in the Gandhāra art either as architectural ornamentations or just decorative designs. Therefore, one finds various usage of acanthus leaves: as the corinthian capital [cf. *Ingholt*, *1*, fig. 476], flower petals [cf. *ibid.*, fig. 366] and as frieze [cf. *ibid.*, fig. 28]. The acanthus leaves found by the German Archaeologists from the Northern Silk Road are fragmentary, hence their usage is not clear. But that it was one of the popular motifs, borrowed from Gandhāra, is clear from the fragments found from different places on the Northern Silk Road, viz. Tumshuk, Kizil, Kumtura and Murtuk [cf. nos. 340, 345, 431 to 433, 358 and 348, respectively]. Among these fragments no. 340 seems to be an architectural piece. The form of these decorative leaves, in some cases, e.g., nos. 340 [ill. 16] and 358 [ill. 17] are very similar to Gandhāra acanthus leaves [cf. *Ingholt*, *1*, figs. 28 and 476].



ill. 16



ill. 17

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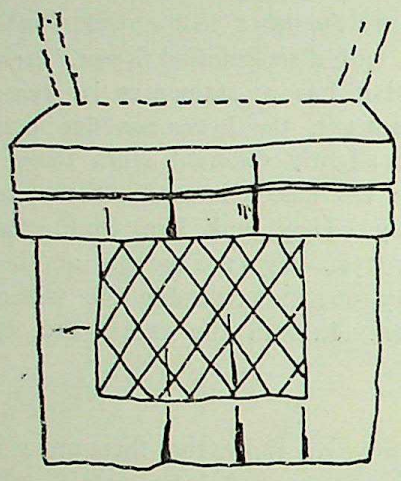
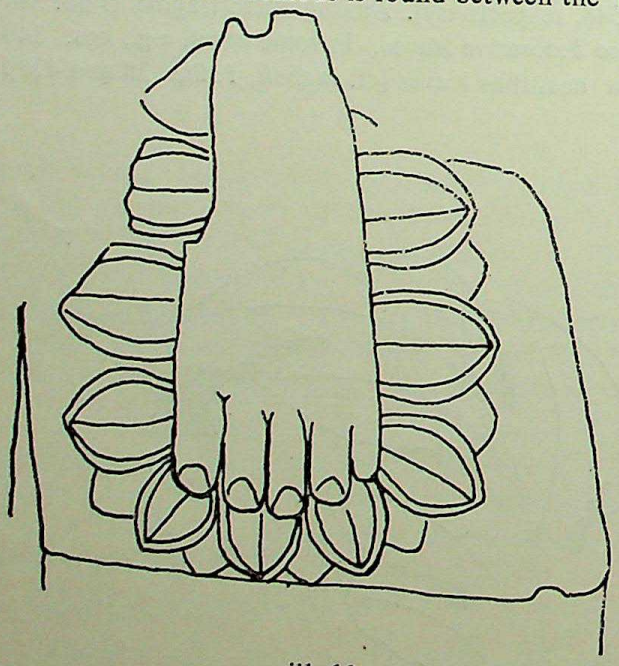
The constituent feature is rhombus. In Gandhāra art it is usually found either as an architectural ornamentation or as an embellishment on the thrones of the Buddhas [*cf. ibid.*, fig. 29 and pl. I, 2 respectively]. This motif was adopted by the artists and sculptors of Tumshuk, Kizil and Khocho but in a different form. There are only two examples of this design found in Tumshuk, one of which appears to be a border [no. 359], where rhombuses, each of which has a ridge in the middle, are carved in relief, and in the other example it adorns either side of the crown [no. 94]. In Kizil this feature, in different shapes, occurs so often that it seems, as if it were Kizil's native motif. One finds the representation of this design as hair curls [no. 95], mane [nos. 177 and 181], throne-cover [nos. 21, 23 to 25, 28 and 29] and in landscapes [see below]. It is remarkable to find that these throne-covers are executed not only on wood but also in the wall-paintings, especially, the type found in nos. 21 and 28 [ill. 18]. It is an exact copy of the thrones found in the wall-paintings from Kizil.[1] These thrones, both carved and painted, are endowed with double cushions, underneath which the rhomboidal decorations with borders can be seen. The entire composition looks like a throne-cover. Le Coq and Waldschmidt described this as carpet.[2] Almost similar representation of throne can be seen in Gandhāra, where, however, only a single cushion is present, underneath which the cover, with a thick border, surrounding its three sides, are seen [cf. *Ingholt*, 1 fig. 12]. It is extremely interesting to note further, how the artists of Kizil modified this motif into a landscape. They painted the scenes from the jātakas within the rhombuses in a row. The upper row is composed in such a manner that each rhombus is found between the two rhombuses of the lower row, which look like stylized mountain-peaks. Le Coq and Waldschmidt call it as 'mountain-landscape' [Berglandschaft].[3] From Khocho only two examples endowed with this element, are found, of which one is a crown and the other is an arch. The crown of the Bodhisattva is carved with rhombuses on either of its side [no.70]. It recalls the crown from Tumshuk [cf. no. 94]. The other example is an arched structure, above which a boy plays a flute [no. 87]. The portion above the arch is decorated with rhombuses.



ill. 18

Lotus is one of the most important motifs found, in different forms, everywhere in relation to the Buddhist art. In Gandhāra the lotus is represented in two ways: naturalistic and stylized. The stylized lotuses are usually shown with their petals being everted. They are carved in more than one row. Each row is arranged in a way that the tips of the petals of the row fall between the lower and the upper row. The central part of each petal is incised deeply and the edge is outlined like a border by incision. This type of lotus is seen in the case of thrones [cf. *Ingholt*, *1*, figs. 8 and 45], pedestals [cf. *ibid.*, fig. 317] and architectural features, e.g., niche [cf. *ibid.*, figs. 140 and 243] and dome of the vihāras [cf. *ibid.*, fig. 471]. Astonishingly, similar type of stylized lotus-petals are found at Kizil [nos. 139 and 143, ill. 19 and



ill. 19

1. *Le Coq and Waldschmidt*, *1*, Vol. VI, p. 36, figs. 90 and 91.
2. *Ibid.*, p. 32, fig. 79.
3. *Ibid.*, p. 33, fig. 83.

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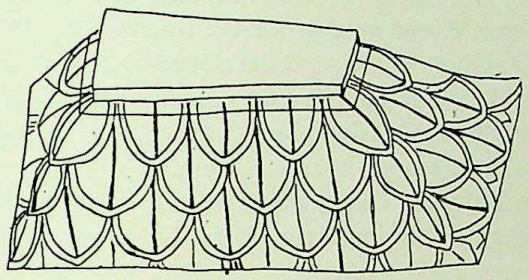
20 respectively] and Kumtura [no. 146, ill. 21]. All these are carved on pedestals. The sides of the petals are elongated, which are almost parallel, and then they are gradually rounded upto the tips. The style and technique of carving the petals are very similar to those found on the Gandhāra lotus petals.



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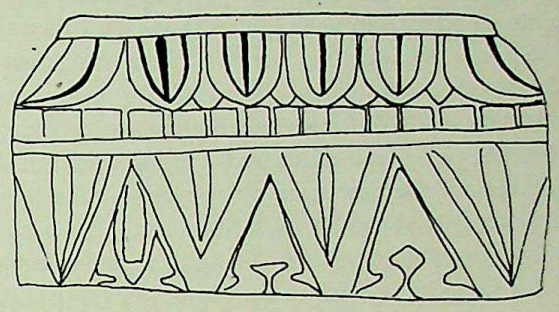

ill. 21

3.5 ARCHITECTURE

In the case of architecture there are not many instances to quote. Only three examples are found from Tumshuk and Kizil, which are conspicuously similar to those found in Gandhāra. They are votive stūpas and balustrades. The stūpa from Tumshuk [no. 420] has a conical chhatrāvalī, the chhatras of whichare carved like the pīḍhādeul, found in the temple-architecture of Orissa. The harmikā is square in section and carved like inverted steps, which gradually flare upwards.

The aṇḍa is hemispherical and has got an incised line around its circumference. Three poles, fixed to the aṇḍa, give support to the chatrāvalī. The medhi is square in plan and, proportionately, it is bigger than the aṇḍa. Similar votive stūpas are found in Gandhāra [cf. *Ingholt 1*, fig. 15]. It has slight variations, e.g., instead of triratna as pinnacle, it has floating banner on either side of the chhatrāvalī, like those found on the stūpas from Kizil painted on a panel [cf. no. 38], the props are seen between harmikā and chhatrāvalī, and the medhi is smaller than the Tumshuk-stūpa. But, on the whole, both are very much similar to each other.

The other interesting example, parallel to Gandhāra [cf. *Ingholt*, *1*, fig. 149] is a votive stūpa found at Kizil [no. 421]. The chhatrāvalī in both the cases are carved like inverted steps at the bottom and normal on top, which is not completed in the case of Kizil-stūpa. There is hardly any harmikā seen in Gandhāra and Kizil-stūpa. The aṇḍas in both the examples are tapering but in the case of Kizil, it is step-like. The medhi of Kizil-stūpa is again bigger than the Gandhāra-stūpa. In spite of all these differences there is a resemblance between the two.

The third example consists of fragmentary balustrades from Kizil [nos. 456 and 457]. It is narrow at the apex and it gradually splays out downward. Either of its sides is carved like steps. This type of balustrade is quite common in Kizil. Similar representations are also found in the wall-paintings from the same place. Surprisingly enough, Gandhāra reveals the corresponding pattern as balustrade [cf. *Ingholt*, *1*, fig. 470].

3.6 CONCLUSION

This brings us to the basic question of the part played by the Gandhāra art in the origin and growth of the art of Tumshuk, Kucha and its neighbourhood. According to a powerful section of opinion there was hardly any direct hand of the practitioners of the Gandhāra art in the production of the art of Tumshuk and Kucha as well as in the art of the other pockets on the Northern Silk Road. Chrono-

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logically speaking, Gandhāra region ceased to be productive in the objects of classical Gandhāra style after the 4th century of the Christian era, while none of the art centres of the Northern Silk Road was commissioned before the 5th and 6th centuries. Obviously, the direct participation of the Gandhāra artists is more or less ruled out. According to this view, by the 4th century, the Gandhāra style completely crystalized itself as a vehicle of the Buddhist art. Wherever Buddhism went Buddhist art accompanied. Hence, the basic elements of Central Asian art which is highly conventionalized appear to have come from the Gandhāra region whose shrines were still living in the 5th and 6th centuries, albeit on the decline. It was, therefore, not a completely closed chapter for the Buddhists. It still offered the most ideal standard for every donor. The Gupta style as it developed at Sarnath and Mathura was still far away from the commoners travelling along the Silk Roads. A few members of the elite who journeyed from the homeland of Buddhism to Central Asian oases did take with them the creations of the new style which were eventually copied in all kinds of media. However, it must be made clear that the Sarnath Style could never gain the popularity the Gandhara Style got. The geographical proximity of the Gandhāra region appears to have been an important factor in the dominance of the Gandhāra Style in the shrines of Central Asia.

But this does not seem to be the only factor. There is some evidence to show that once the traditional artists of the Gaṅdhāra region lost the active patronage of the dwindling and exhausted religious establishments of the Gandhāra region they found welcome refuge in the newly born, and, therefore, extremely enthusiastic, centres of the converts to Buddhism. These centres of Central Asia had absolutely no cultural heritage of their own. From the earliest times down to the Kuṣāṇas, they were inhabited by the nomadic tribes. In fact, the cultural history of Central Asia up to the first century B.C. was the history of the tribes either descending into the oases from the northern steppes or the Chinese garrisons stationed at strategic points defending the trade routes for the benefit of the merchants of their own nationality.

History elsewhere in the world also presents similar situations in which the refugee artists were responsible for maintaining the art styles of their original places of work. In the Indian context, for instance, the Rajasthani style of miniature painting was taken to the Himalayan states of Nurpur, Basholi, etc., by the refugee artists driven out from Kota, Bundi, Kishangarh, Bikaner and other states, mainly because of political reasons.

The Gandhāra elements in Central Asian Art of Tumshuk, Kucha and other neighbouring sites should be seen from another angle too. It is the rejuvination of a decaying art. That is precisely the reason why one gets so many Gandhāra elements, such as the very conception of the Buddha figure and its Appollian features, its hair styles, the dhotīs and the folds on them, the diadem and various decorative motifs [see details above]. However, the resultant form of the images is not exactly the same as it was in Gandhāra during the first three centuries of the Christian era. It gave longivity of life to the Gandhāra art but in a form which is typically regional.

4 REGIONAL ART STYLES

4.1 BUDDHA FIGURES FROM TUMSHUK

There are only four Buddha figures and two Buddha heads, of which one is just a fragment [no. 43], found by the German expedition from the western part of the Northern Silk Road. On the one hand, it is a great risk to draw any concrete conclusion out of the study of only four figures and two heads, on the other, one cannot resist oneself from deducing the fact that Tumshuk had definitely a style of its own, particularly, in carving the Buddhas when one observes the following features common to all of them. Attempt has also been made to compare certain elements, found executed on other material, e.g., stucco, with these figures in order to reach the sound conclusions.

To begin with, it seems that the artists and the sculptors of Tumshuk paid much attention to carve the details of Buddhas' hairdress. Out of the six examples, three show different curls of hair: quilt-like

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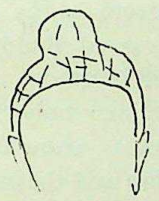
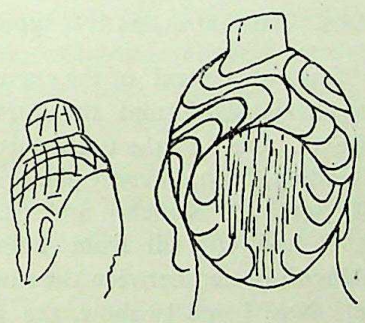
[no. 2, ill. 22], spiral locks [no. 42, see ill. 2] and alternate elliptical lines [rear of no. 3, ill. 23]. Of these the quilt-like hairdress seems to be a unique example from Tumshuk, which has never been used in any part of Central Asia. Attention has also to be paid to the alternate elliptical lines used for the curls of hair by the sculptors of Tumshuk. One finds its delineation not only on the hairdress of the Buddhas, carved on wood [no. 3] but also on stucco [cf. *Hambis, 1*, pls. L 120, CIII 276 and CV 281]. The same hair-do is represented on the head of a demon[1] [cf. *ibid.*, pl. CXXIX 353].[2] From the number of examples with similar coiffure, it can be deduced that the alternate elliptical lines used for hairdress is another typical feature of Tumshuk.

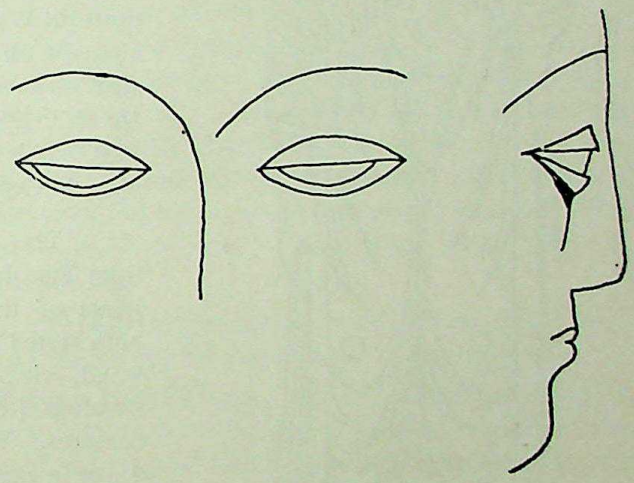
The contour of the face is usually oval, upper part being broader, while the chin is slightly narrow. The eyes are long and always almond-shaped. They are half-opened. The upper and lower eye-lids are shown in a way as if a part of the almond, lenticular in shape, had been neatly cut off. A sharp edge is produced thereby on each eye-lid [nos. 2, 19 and 42, ill. 24]. The nose is straight in each case



ill. 22



ill. 23



ill. 24

and the bent and slightly ridged eyebrows are forked at the bridge of the nose. The mouth is small and due to the deep cuts at the corners of the lips a smiling effect is produced, which is a bit 'archaic'. Similar type of faces, made of stucco, are found in plenty from Toqquz-Sarai, near Tumshuk, by Pelliot. These facial features are so typical of Tumshuk that sometimes one tends to think if they were produced with the help of same moulds or very similar moulds.

All the four examples at hand wear the saṅghātis in covering mode [nos. 1 to 3 and 19], which look like 'ponchos'. The saṅghāti appears to be an oblong piece of cloth with slit in the middle for head. From the folds of nos. 1 to 3, falling symmetrically from the shoulders and the upper arms, from the lower hem of the saṅghāti which is round and from the upper hem near the neck or the slit, carved in relief, one can hardly think of the saṅghāti to be a shawl. No. 19 shows very clearly that the saṅghāti, which is devoid of folds, is worn like a 'poncho'. The slit is slightly loose and places harmoniously on the shoulders. The lower hem can be seen from under the knees passing over the wrists, a part of which hangs between the hands in the shape of 'U'. No trace of initial or terminal stave is found, without which it just looks like a 'poncho'. From these four instances, it appears that

1. According to Le Coq and Waldschmidt, it is a "head of a demon" [cf. *Le Coq and Waldschmidt, 1*, Vol. VII, pl.1 0]. According to Hambis it is "head of a Lokapāla" [cf. *Hambis 1*, pl. CXXIX 353].

2. Among these heads, the Buddha-head [*Hambis 1*, pl. L. 120] and the demon-head [*Hambis, 1*, pl. CXXIX 353] are found by the German expedition and the rest are from the Pelliot Collection.

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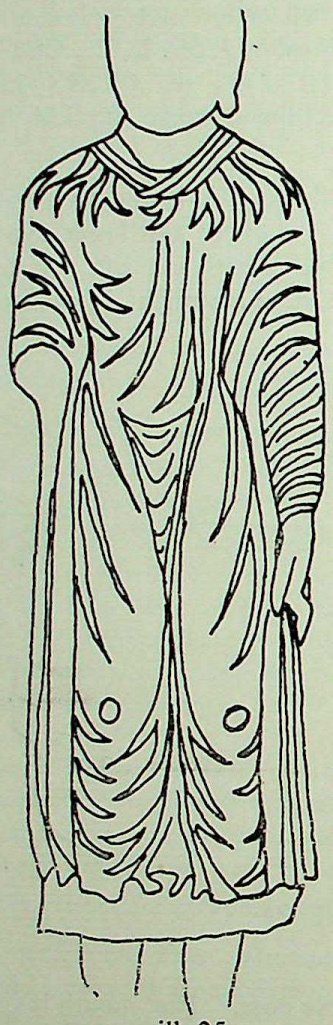
this type of dress was a common feature prevalent in Tumshuk. No. 3 [ill. 25]shows flame-like folds, carved in relief on the saṅghāti. This is a unique feature found only in Tumshuk and no where else in Central Asia.



ill. 25

It has been found that the 'transparent effect' of the garment has been skilfully brought out by the sculptors on the figures and thereby the slim body-contours of the figures are shown. This is the general treatment given almost to all figures besides wood, e.g., stucco figures. In the case of the Buddha figures from Tumshuk, the most remarkable features found are the prominent muscles on the shoulder-joints and the chests [cf. nos. 1 to 3]. The abdomen is exaggerated in all the cases, but, especially, in the case of the standing Buddhas [cf. *Hambis*, *2*, pl. 9, figs. b, e and f]. The bellies of all of them are conspicuously protruded and when they are seen from the profile, they almost look like a cone [cf. *ibid.*, pl. 9, fig. e]. This feature is also observed in the case of stucco figures from Tumshuk [cf. *Hambis*, *1*, pls. LXIX 171—figure to the extreme right, and LXX 173]. This is an element found only in Tumshuk and no other place in Central Asia. To that extent it is typical of the region.

The other features typical of the carved Buddha figures from Tumshuk are the jālāṅgulī and the curvature at the first joints of the fingers. Out of the twenty-six carved Buddhas, both seated and standing, from different places of Northern Silk Road, viz., Kizil, Sorchuk, Khocho and Sängim, only three Buddhas [nos. 1, 3 and 19], all from Tumshuk, show these beatures. The jālāṅgulī is seen between the thumb and the index finger in each case. Nos. 1 and 19 show the jālāṅgulī on their right hands, whereas no. 3 bears it on his left hand.[1] This element is found in Kizil only in connection with the standing Buddhas, which are painted on rectangular panels [nos. 11, 17 and 18] and not on the carved Buddhas.

The other noteworthy element is that the fingers are carved in a way as if an imaginary line was drawn between the back of the palm and the root of the fingers. All are carved close and their first joints are convex at the back.

The other common element found is the type of pedestal. Only the standing Buddhas have got connected pedestals. Each of the pedestals whose upper edge is grooved, the portion below the edge flares like the shoulder of a pot [nos. 1 to 3]. Of these three stands two [nos. 2 and 3] are lotus pedestals. The petals in both the cases are everted. Almost similar type of pedestal is seen with the seated Buddha, carved in wood, in the Pelliot Collection [cf. *Hambis*, *1*, pl. CI 270]. The groove, near the upper edge, in each case is a typical element of Tumshuk.

4.1.1 *Conclusion*

Though there is a meagre number of objects for study at hand, yet one can satisfactorily arrive at the conclusion that Tumshuk had used stylistic elements of its own. The sculptors of Tumshuk followed the convention sincerely while carving the Buddha figures, but at the same time they nurtured the individuality which one can find out in:

1. According to Le Coq, originally this jālāṅgulī was meant for giving support to the fingers of the right hand of the Gandhāra Buddhas carved in schist. The left hands did not require this support as they either hold the garment or the alms-bowl. But later on this feature turned into an iconographic feature [cf, *Le Coq*, 2, Vol. V, p. 10]. Jālāṅgulī means 'webbed fingers'.
2. Besides these few Buddha figures, very few object are found at Tumshuk and, therefore, it is not possible to speak of other typical features of Tumshuk-art.

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1. The quilt-like hairdress;
2. the alternate elliptical or undulating lines, often employed to make the hair-do of the Buddhas;
3. the almond-shaped eyes which are unique and tend one to think if it were made by a mould;
4. the 'poncho'-shaped saṅghāti;
5. the flame-like folds;
6. the exaggerated muscles, e.g., conical belly;
7. the jālāṅgulī, and
8. the pedestal.

4.2 BUDDHA FIGURES FROM KIZIL

4.2.1 *Standing Buddhas, carved*

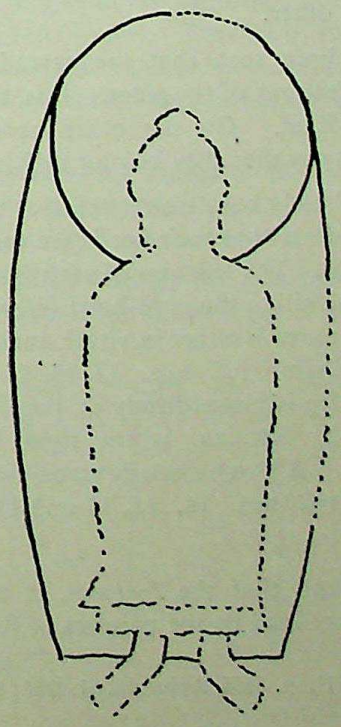
There are thirteen standing Buddha figures from Kizil, of which five are carved and the rest are painted on wooden panels.[1]

Though all the five standing Buddhas from Kizil were recovered from one and the same cave, viz. the Peacock Cave, except for a few, they do not show much resemblance to each other. Nos. 4 and 6 are conspicuously identical. Starting from uṣṇīṣa to saṅghāti and uttarāsaṅga, including the folds and decorations, and even the postures, the details are so similar that there is hardly any room for doubt to accept that these two figures were carved by one and the same sculptor. They are very stiff and angular in structure. The faces tend more towards roundness than oval. The eyebrows are incised quite high and the space between the eyes and the eyebrows are painted black to make it prominent. This feature is typical of Kizil. So far, this element has not been seen anywhere else. In general, the folds, found on the robes of Kizil-Buddhas are stiff but the stereotyped folds found on nos. 4 and 6 are typical. They are incised in a monotonous manner. There is neither break nor natural bend in the folds. They just run straight and at the end bend suddenly like a hook [ill. 26].

Nos. 5 and 7 do not show many common characteristics, except for the oval and elongated facial contours, the manner of wearing the robe, i.e., opening mode, and the posture, i.e., dvibhaṅga pose.

No. 8 is carved after a Gandhāra Buddha and it is a class by itself. But its aureole and mandorla are similar in shape to that of no. 4. The aureole, in each case, is round and the mandorla is oval or elongated [ill. 27]. The combination of this type of aureole and mandorla is typically Kizilian. The

ill. 26



ill. 27

1. Nos. 4 to 8 and 11 to 18.

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same representations are found on the painted wooden panels [cf. nos. 11 to 15, 17 and 18] and also on the wall-paintings from Kizil.

The other important feature found on all the standing Buddhas, both carved and painted, is that the legs of all the Buddhas are prominently shown through the robe in a way as if the robe is wet. In the cases of nos. 4 and 6 every curve of the legs is shown.

Another element found common to all the Buddhas, carved and painted, except for no. 8, is that the body of the Buddha is usually broken on its axis in a curve. In the case of the carved Buddhas the body is bent at a particular point. It is known as dvibhaṅga [cf. nos. 4 to 7]. In the case of the painted Buddhas, the body is broken into three by creating bends at two places. It is known as tribhaṅga [cf. nos. 11 to 18].

4.2.2 *Standing Buddhas, painted*

Fourteen rectangular wooden panels, of different sizes, were collected from Kizil, of which eight standing and six seated Buddha figures are painted. Probably, these wooden tablets were donated by the devotees as token of their reverence. There are some panels which were used as book-covers [cf. nos, 13, 15, 16, 35, 37 a, b].

Similar type of rectangular panels with Buddha,[1] Bodhisattvas[2] and various Hindu-Buddhist gods like Śiva,[3] Gaṇeśa,[4] and others, painted on them, have com from the Domoko region of Khotan oasis on the Southern Silk Road. But there is a vast difference in style between these two regions.

The ground of all the panels was made by the application of a thick coat of white colour. The figures were then out lined and filled with other colours.

It is interesting to find that though all these panels come from differnt caves of Kizil they show a close resemblance to each other. It seems, as if they were either painted by the same artist or the artists had only one model before them or, as it is thought by some scholars, the artists used stencils. The second proposition seems to be more plausible than the other two, because, except for the nos. 14 and 17, the drawing in each case is different from the other, though the overall forms and some features resemble each other.

It has been seen that the carved Buddha fiigures, the standing ones, do not show many characteristic features of the place. It is, therefore, slightly difficult to recognize them immediately as belonging to Kizil. On the other hand, in the case of the painted Buddhas, without going into the details one can say that they belong to Kizil.

It has already been mentioned that these Buddhas stand in tribhaṅga pose. The other typical features noticed are that their heads are turned three-quarters to their right and the body-structure looks like the letter 'S'. The left arm of each Buddha is bent at the elbow and the hand is placed near the chest, is holding either the alms-bowl [cf. nos. 12, 17 and 18] or parts of the Saṅghāti [cf. nos. 11 and 13 to 15]; the right arm is either in vitarkamudrā, i.e., raised upto the chest, facing outward with first finger touching the thumb [cf. nos. 12, 13, 15 and 18]. The left leg, in each case, is flaring towards the left, while the right leg is placed firmly on the lotus stand. No. 14 is without a lotus stand. A remarkable feature, typically Kizilian, is the right hip of the Buddha, which takes a round curve and looks as if it were bulging. A sharp angle is made between the hip and the upper part of the body to distinguish the waist-line [cf. nos. 14, 15, 17 and 18]. The feet are wide apart in every case [cf. nos. 11 to 15, 17 and 18].

It is found that the features, in the case of the painted Buddhas, are stylized and it seems as if they were monopolized by the painters of Kizil.

1. *Stein 5*, Vol. II, p. 1054, Appendix M, *Ibid.*, Vol. III, pl. XIV.
2. *Ibid.*
3. *Williams, I*, figs. 51 and 52.
4. *Ibid.*

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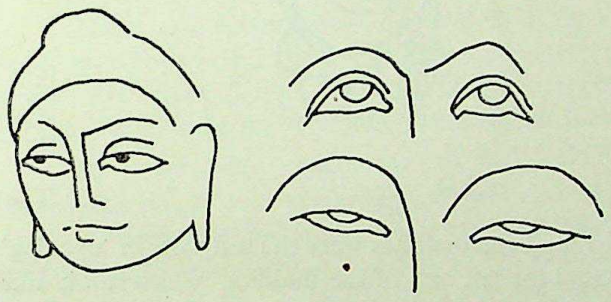
The hairdress is plain, wig-like, and the shape of both, the head and the bun, is hemispherical, the colour of which now vary from light blue or grey to black. Lapis lazuli was used for blue. The face is round in each case and, except for no. 17, the nose is shown by means of two, almost parallel, black outlines. The eyebrows are arched and detached or forked at the bridge of the nose. The eyes are typically Kizilian. They are open but casting the glance slantingly to the right [ill.28]. The left eye, in each case, is bigger than the right. This is just to produce three dimensional effect. The corners of the eyes are projected towards the nose in the a parallel manner, the ends of which are however joined by an almost vertical line. This particular feature can also be seen in every figure of the wall-paintings and some of the stucco heads from Kizil [cf. *Le Coq*, *2*, pls. 24 a, d]. The other characteristic element found is the shape of the upper lip. It is wavy at the centre while the prolongated ends are turned upward to produce the smiling effect. The lower lip is very small [ill.29]. The face, on the whole, looks like a mask.



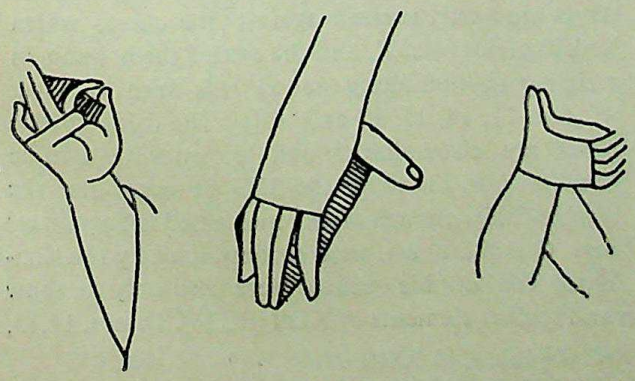
ill. 28

ill. 29

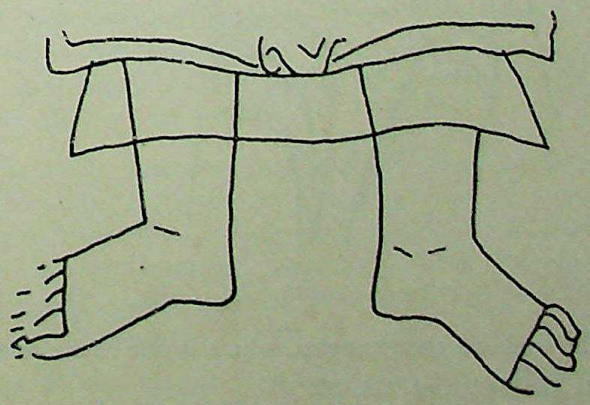
The hands are shown in a peculiar manner. The palm and the fingers are distinguished by a straight line, which can also be seen on the back of the palm. The fingers are slender and gradually pointed towards the tips. Usually, the ring and the middle fingers of the right hand are straight and joined together. The little finger is either bent or slightly undulated [ill. 30]. The tips of the thumb and the index are joined together in the case of vitarkamudrā but in other cases the index is found a little away from the middle finger and the thumb far away from the index but in erect position [cf. nos. 12, 15 and 18 and also ill. 30].

Like the hands the toes of the feet are also distinguished from the insteps by means of a straight line. Tips of the toes are undulated to show the nails. The toes cling together and all are boldly shown by black outlines [ill. 31]. The feet are wide apart and shown slanting sideways [cf. nos. 11 to 18].

The other noteworthy feature found, in the case of the Buddhas wearing the saṅghāti in opening mode, is a straight line drawn from the centre of the neck-line upto edge of the upper hem, in order to



ill. 30



ill. 31

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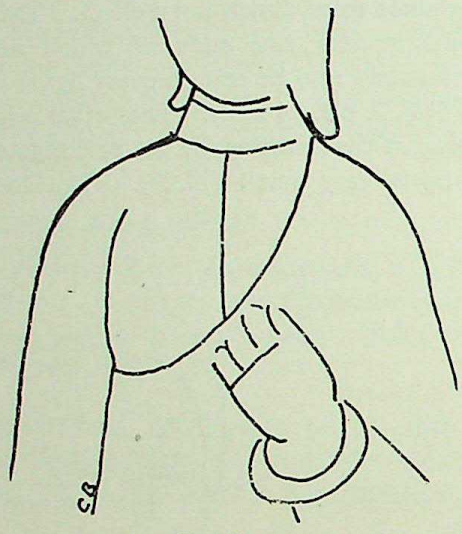
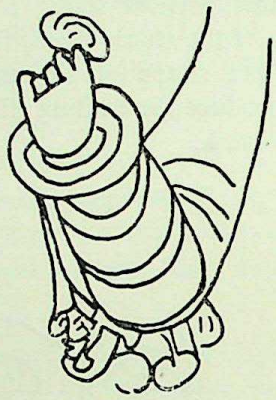
show the median line of the body [cf. nos. 13, 14 and 16 to 18], which seems to be divided due to the chest-muscles [ill. 32]. Later on, the artist though showed the muscles by means of prominent shades, the colour of which is darker than the colour used for skin [cf. no. 18], he could not avoid this central line. This feature has turned into an indigenous stylistic element for the Kizilians, which can also be seen in the cases of the seated Buddhas, painted [cf. nos. 37 and 38] on wood.

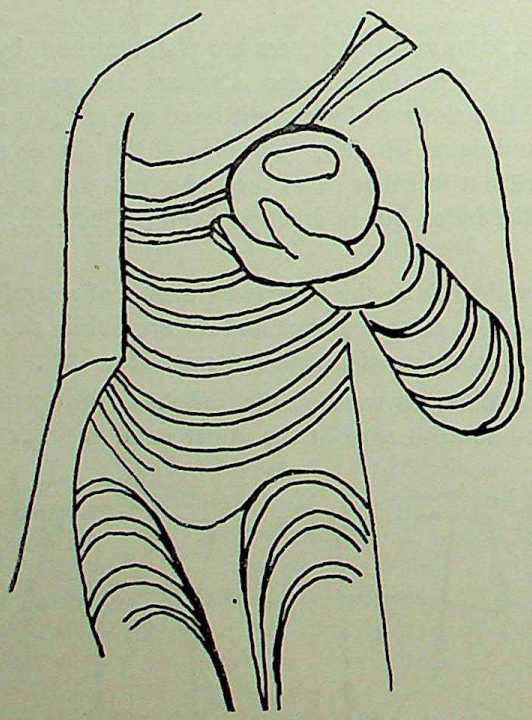


ill. 32



ill. 33

It is interesting to find that except for nos. 11 and 12, all the Buddhas wear the saṅghāti in 'opening' mode. Parts of the terminal stave are shown around the left arm of the Buddha, which look like coils. These coil-like folds were frequently used by the painters of Kizil to show the roundness of the bodies. According to Rowland, "Chinese art-historians of the late T'ang Dynasty, in describing the style of the seventh century painter, Wei-ch'ih I-seng, who came from either Tokhāra or Khotan, speak of his line as like 'bent and coiled iron wire', a definition that could be very well applied to the Kizil wall-paintings..."[1] According to Williams, "the firm, 'iron-wire' line appears...in the Sogdian painting"[2] which is ultimately derived from Sassanian conventions.[3] Whatever may have been the source of origin, it is certain that the Kizilians appreciated this element and applied both on the carved and painted Buddha figures [cf. nos. 4, 6 to 8,11,13 to 18,23 to 25,28 and 29]. The edges of the staves are partly pressed against the chest, which look like frills [ill. 33], and the rest of them hang in a zig-zag fashion along the left legs upto the feet [cf. nos. 11, 14, 15, 17 and 18]. The folds of the robes are circumflexed and shown with double lines [cf. nos. 11 to 18 and 35]. It seems that the double-folds, though often represented in Sassanian[4] and Gandhāra[5] art, were monopolized by the Kizilians. The double outlines were used only to show the folds on the garments, which is one of the common and typical elements of Kizil [ill. 34]. In nos. 11,13,



ill. 34

1. *Rowland, 1*, pp. 115, 283.
2. *Williams, 1*, p. 111.
3. *Ibid.*
4. *Ingholt, 1*, pl. XXIII 3.
5. *Ibid.*, fig. 125.

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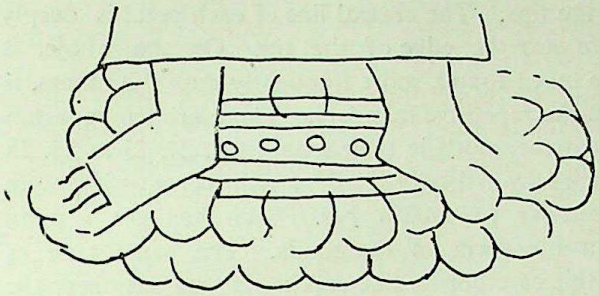
14 and 17 the double folds on the thighs are vertical. This is another conspicious element found not only on the painted Buddha figures but also on the carved figurines [cf. nos. 64 and 71] from Kizil.



ill.35

The lotus-stands of the painted Buddhas are unique in Kizil [ill.35]. The shape is usually elongated oval. The central part of the lotus shows a row of three to six small circles, which are the seeds. Around this row of seeds two or three lines are drawn, parallel to each other. The surface within these lines is normally white. The lotus petals, each of which is shown by black outlines varying from round to oval in shape, are drawn around these parallel outlines in two to three rows [cf. nos. 11 to 13, 17 and 18].

4.2.3 *Seated Buddhas carved*

There are seventeen seated Buddhas from Kizil, out of which eleven are carved. Of these eleven Buddhas, eight come from one and the same cave, viz., Peacock Cave, and the rest from several other caves. The eight figures, found in the Peacock Cave, show quite a number of features, typical not only to these but also to the remaining three figures found in the other caves.

To begin with, except for no. 26, all the Buddhas, including the painted Buddhas, are seated in dhyānāsana [cf. nos. 21 to 25, 27 to 30 and 35 to 40]. No. 26 probably, was in vitarka or abhayamudrā. He sits in pralambhapādāsana. It seems that the Kizilians preferred dhyānāsana to the other positions. Besides, they were fond of aureole and mandorla. Almost all the carved Buddhas, except for nos. 20, 26 and 27, and all the painted Buddhas are endowed with aureoles and mandorlas. It is quite interesting to find that the Kizilians restricted themselves to one posture and tried to execute the true position but they were not well-versed in the Buddhist iconography. Thus, one finds the left hands of the Buddha placed over the right hand. It is common knowledge that the right hand is considered pure and placed over the left hand. From so many extant examples [cf. nos. 21, 22, 24, 25, 29, 30 and 35 to 38] it may be incurred that either the artists and the sculptors of Kizil did not pay any attention to this fact or they were just not aware of it.

The contours of the face in all the examples are usually oval but tend towards round shapes like those found in the wall-paintings and also in the painted wooden panels and book-covers from Kizil. The upper parts of the faces are round and fleshy but the chins are slightly narrow, somewhat oval in shape [cf. nos. 20 to 23 and 25 to 29].

ill. 36

The eyes of the carved Buddhas are quite interesting. The shape of the closed eyes resembles a cowrie. They are carved in a way that the eye-lids look heavy. The incised line carved almost in the centre of this cowrie-shaped eye is to distinguish the upper and the lower eye-lids [cf. nos. 22, 25, 26 and 29]. The same feature is also found in the case of the standing Buddha figures [cf. nos. 4 and 6].

The typical folds, individualized by the sculptors of Kizil, are to be seen in nos. 24, 25, 29 and 30. They consist of a few oblique lines, varying from three to four and incised on the chest of these figures. On the shoulders, three lines, radiating from a single point but running in different directions are fouud [ill. 36]. The folds on the lower arms are coil-like.

There are two types of thrones represented in the art of Kizil: pedestal and lotus type. Both of them are typically Kizilian from the point of view of form and decorative pattern. Only two lotus thrones each different in shape are found. Significantly their petals are carved in a style which makes

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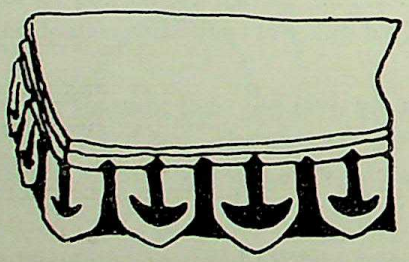
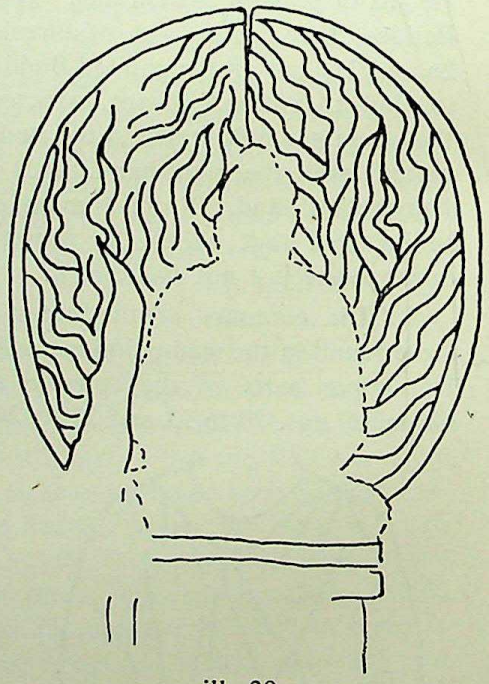
it autochthonous. The petals of nos. 8 and 30 are everted. The sides of the petals are straight and almost parallel, which suddenly take a turn and meet at the tips. The central line of each petal is deeply incised, which meets at the centre of a nail-shaped groove near the edge of the tip. On the whole, it looks like an anchor [ill. 37.] The other decorative motif found, more frequently than the others, is rhombus. It is always found on rectangular pedestals in the repetitive manners. There are ten pedestals [nos. 20 and 26 are without throne], of which seven bear this motif in their front [nos. 21, 23 to 25, 28 29 and 48]. This is one of the most popular motifs used by artists of Kizil,[1] which seems as if it were Kizil's native emblem. Nos. 29 and 48 are very much similar to each other. Each has got a plain border on its three sides and the rhombuses are carved in the form of diamonds. The same type of rhombuses are also found carved on no. 24 but in this case border-like carving is seen only near the surface. It could be a cushion. Single cushioned or bordered thrones, of the same kind, can also be seen in nos. 23 and 25. But more typical Kizilian thrones can be seen in nos. 21 and 28. They are high pedestals, rectangular in shape, and are endowed with double cushions, which are plain and distinguished as two by means of a deeply incised line in the middle. They are slightly projected from the throne. The front part is carved with lozenge or rhombus motifs and on its three sides a thick plain border [see ill. 18] can be seen. A number of this type of thrones are seen in the wall-paintings from Kizil.

The use of aureole or prabhāmaṇḍala and mandorla or vesica seems to be customary in Kizil. Except for nos. 20, 26 and 27, all the Buddhas have got either mandorla [cf. nos. 21, 28 and 49[2]] or aureole and mandorla in a combined form [cf. nos. 22, 24, 25, 29, 30 and 36 to 40][3]. It seems that the combination of aureole and mandorla is a frequent feature of Kizil. The shape of the aureole is usually round but the oval shaped is also not unusual. The mandorlas are always oval-shaped. The only



ill. 37



ill. 38

difference found is that in the case of standing figures, the mandorlas are oval but elongated which is not so in the case of the seated Buddhas. This is natural. The Kizilians therefore maintained this distinctions both in carvings and in paintings. The typical Kizilian mandorlas can be seen in nos. 21, 28 and 49. They tend more towards roundness than ovalness. These mandorlas are very similar to each other. Each of them has a plain border with the inner surface marked by parallel wavy, flame-like, lines [flameboyant]. These flames are stylized and found in this form only in Kizil [ill. 38].

1. See 3.4, fig. 18, also.
2. The Buddha figure is missing.
3. Only the aureole of no. 35 can be seen. It is not clear whether the Buddha had a mandorla or not.

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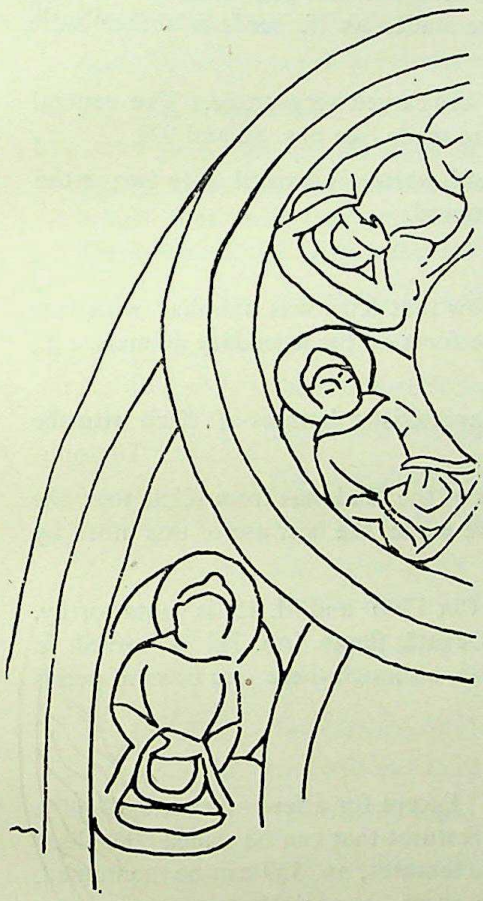
It is significant to note that although the flame-bordered mandorla and aureole are known from other parts of Central Asia also, e.g., Kumtura and Hasar Shahri [cf. nos. 50 and 51 reepectively], yet mandorla with flames carved all over is unusual. It seems that this type of mandorla originated in Kizil.

4.2.4 *Seated Buddhas, painted*

There are five rectangular panels and a fragment of a combined mandorla and aureole on which Buddha figures are painted. No. 36 shows two, no. 38 seven, no. 39 four and no. 40 five seated Buddhas.



ill. 39

As already mentioned above[1], all these painted Buddhas are seated in dhyānāsana. Usually, the Buddhas, in this posture, are drawn erect and frontal, but the painters of Kizil broke this convention. There are some Buddha figures seated in dhyānāsana showing their heads either tilted to their right or to their left [cf. nos. 36, 38 and 39]. It has been observed that though the painted figures from Kizil are monotonous, bearing the same elaboration of facial features, limbs and folds of garments, they are seldom rigid. The artists always tried to bring some rhythm in their paintings by bending the axes of the bodies and while doing so they did not pay much attention to the iconography. Thus the Buddha in dhyānāsana are relaxed, having bends in their bodies instead of rigidity. This is a typical element found in Kizil.

The other characteristic feature found is that all the Buddhas wear the robes in covering mode but the contours of the upper trunk are conspicuous. They are shown by single bold outlines, drawn bulging near the chest and then tapering towards the waist [ill. 39, cf. nos. 35, 39 and 40].

Another element commonly found and in the typically Kizilian style is the lotus throne. All the Buddhas are seated on the lotus thrones, some of which are recognized only from the remains either of the petals or of the seeds. These lotus seats are painted in the same style as those of the painted standing Buddhas [cf. nos. 37 and 38 with nos. 11 to 13 and 16 to 18].

4.3 OTHER FIGURINES

Only seven, more or less complete figures, were brought from Kizil. Besides, there are several fragments which consist of heads and limbs of figures.

Of the seven figures, four show some common elements which are typical of Kizil. All these are male figures and the upper parts of their bodies are naked. One of them is Bodhisattva Samantabhadra, no. 64; the second one is a Devata no. 71, the third one is a devotee, no. 80, while the fourth one is a musician, no. 85. All the figures are very slim having broad shoulders and narrow waistlines. Except for no. 71, all of them are wearing the dhotīs below their navals. The upper hem of the dhotī takes a round shape along the contour of the abdomen. The upper hem is shown in the form of a band [see ills. 11, 13 and 14] which is twisted in the case of no. 85. The folds in the front are shown hanging from the band. In case of nos. 64 and 71, incised double-folds are seen, an element which

1. See 4.2.3.

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is very common to the human figures, especially the Buddha figures found in the wall-paintings and the rectangular wooden panels from Kizil. These vertical double-folds are also typical of Kizil [of. nos. 11, 14 and 17]. Each of these figures, also no. 86, has got a long scarf, which is shown around the head like an aureole and it passes symmetrically around the elbows, and finally, both the terminal staves hang along the contours of the legs up to the ankles, e.g., no. 64.

The crown usually show a double-pearl band with a central crest. The band is divided into two by an incised line and on either band pearls are roughly shown by incisions which almost look like teeth. The central crest bears either a peony-shaped flower, [see no. 71 and ill. 8], or wedged decorations, e.g., nos. 85 and 96. Through the centres of these crests decorations are made, as if, seeds or anther were pouring out [see ills. 8-10].

The second type of crown, found at Kizil, is of a simple type and carved very crude. The central crest is wedge-shaped and on either side of it semi-circular designs are made [see nos. 86 and 97].

The pearl necklace is very simple. It is usually made of a band which is divided into two in the same way as found in the crown. The pearls are, however crudely carved.

4.4 ANIMAL FIGURES

Only a few animal figures are found from Kizil. They show that Kizil was familiar with lion [nos. 174 and 181], camel [no. 178], elephant [no. 179 a] and the form of the legendary animals, e.g., makara [no. 177].

Except for a few elements it is very difficult to find out the characteristic features of Kizil with the help of these few animal figures.

It has already been observed in the case of the thrones of the Buddhas from Kizil that the rhombus was a very popular motif with the Kizilians. They have made the best use of this motif by applying it as the manes of the lions [nos. 174 and 181].

The caparison of the elephant which is made of pearls [nos. 179a 179b and ill. 15] is noteworthy. The pearls are flanked by two simple bands. The necklace of the Devatā figure [no. 71] is carved in similar fashion. The ear-ornaments of no. 71 are almost similar, although there are rows of pearls carved within the frame of the simple bands.

4.5 DECORATIVE ART

There are twenty-two objects found under this category. Except for a few, they are all, of a different nature, hence it is quite difficult to bring out the typical features that can be called 'Kizilian' in style. However, amongst the few objects showing the characteristic features, no. 339 can be mentioned. It is a fragment of a hill, showing the rocks in the form of lozenges—a typical element occurring frequently in the art of Kizil. This very motif is seen on the thrones [see nos. 21, 23 to 25, 28, 29, 31 and 48], in hairdress [see no. 95]. This was used to show the names [see nos. 174 and 181] and corns [see no. 46].

Another interesting feature is seen in the delineation of a frieze [see no. 390], usually found on a throne [see ill. 21] or on a cot [cf. the Nirvāṇa scene painted on the wall of the cave above the Casket Cave—MIK III 8891] or used as the lower frieze of a votive stūpa [see no. 421]. This decorative motif shows geometrical designs which consists of triangles and a vertical line almost dividing each triangle. In the Nirvāṇa scene, the throne and the lower frieze of the votive stūpa, mentioned above, shows the folds in their respective covers. The idea of folds is taken from the bed and throne-covers. These folds are set within triangles. A true copy of the decoration on the bed in the Nirvāṇa scene is seen in no. 401. From so many examples it seems that this type of frieze is typically Kizilian.

4.6 ARCHITECTURE

Like the animal figures and decorative art motifs, it is difficult to pin-point the typical Kizilian elements from the architectural fragments found in Kizil. Of the objects found in this group, the

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chaitya arches and the wall-battlements seem to be typically Kizilian. Only halves of chaitya doors are found. The ends of the arch are voluted, from the shape of a hook at the tail end. This hook-type volute is also seen on the wall-paintings of Kizil. Similar chaitya arches are also found at Tumshuk and Murtuk, but there the volute looks like a spiral [see nos. 429, 430 and 435]. The abacus, on which the volute of the arch rests, is slightly projected. The corner-space of the door is richly decorated with floral motifs. Similar chaitya arches are often found in the wall-paintings of Kizil.

The other element that seems to be typically Kizilian is the wall-battlements [see nos. 456 and 457]. These battlements are carved into step fashion and they are mounted on the walls. There are many examples of this architectural feature in the wall-paintings of Kizil[1].

4.7 CONCLUSION

From the detailed study of both the carved and the painted Buddhas, seated and standing, human figures, animal figures, the decorative art objects and the architectural fragments, the conclusion has been drawn that there are some features which are typical of Kizil and can be called as 'Kizilian features'. These features are to be observed in figures of the Buddhas:

1. the bodies bent either in dvibhaṅga or in tribhaṅga pose;
2. the mask-like face, devoid of expression common to the painted Buddhas;
3. the bottle-neck shaped corners of the eyes of the painted Buddhas;
4. the cowrie-shaped eyes of the carved Buddhas;
5. the nose shown by parallel lines;
6. wide upper lip, with its corners turned upward and small lower lip;
7. the palms with upright thumbs and fingers with a peculiar feature: the ring and the middle fingers are joined;
8. the undulating toes of the painted Buddhas often demarcated by a straight line dividing them from the rest of the feet;
9. the ray-like folds;
10. the coil-like folds around left arm and the frill-like stave underneath;
11. the double folds;
12. the thrones: lotus and high pedestals with double cushions and rhomboidal motifs in front;
13. the flameboyant mandorlas, and
14. the elongated oval mandorlas combined with round aureoles.

In other figures the typical Kizilian features observed are:

1. upper hem and the central folds of the dhotīs;
2. pearl-bands used as ornaments;
3. aureole-like scraf, hanging up to the ankles, and,
4. central-crest of the diadem.

The characteristic features of the animal figures are:

1. the rhomboidal motifs used as manes, and
2. art of carving the ornaments, be it a caparison or a necklace.

1. See *Le Coq*, 3, p. 55, fig. 53 and also MIK III 8863.

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There are typical Kizilian elements in the decorative motifs. They are:

1. the rhomboidal form used in showing the hill-rocks, and
2. the frieze showing how the folds of bed or throne-cover was designed into a motif with the help of linear decorations.

The study of the architectural group reveals the following features which seem to be typically Kizilian:

1. the chaitya doors, and
2. the step-like battlements mounted on the walls.

4.8 BUDDHA FIGURES FROM KHOCHO

There are only five Buddha figures from Khocho, of which two are standing and three are seated. All the Buddhas are carved.

4.9 STANDING BUDDHAS

Though only two standing Buddhas are found from Khocho, fortunately they exhibit quite a number of common features, which tend one to believe that these are typically Khochoan elements predominating the style of Khocho.

The Buddhas stand against elliptical or horseshoe-shaped mandorlas, which are endowed with pearl borders [nos. 9 and 10]. No. 10 depicts two Buddhas, each having a mandorla, carved against a big flame-bordered mandorla. Each of these mandorlas has got a thick plain band, on whose outer edge the beaded and flame borders are carved. This thick unadorned band, forming the border of the edge-decoration of the mandorla, appears to be a typical feature of Khocho. The pearl borders are another remarkable feature of this place. It is likely to have been borrowed from the Sassanian art. It recalls the pearl border woven on the silk from Astāna.[1] Similar type of pearl-bordered aureole and medallion can also be seen represented on textile[2] and wall-paintings[3] from Khocho. In each case, a thick plain border is seen, on whose edge big pearls are either carved in relief or embroidered or painted.

It is very difficult to arrive at some definite conclusion only on the basis of two figures. Thus, whatever is said, may sound hypothetical but one can not just overlook the following characteristic elements, which are the same in both the examples. Both the Buddhas have wig-like hairdress and square chins. The ears are simple. They are carved vertically. Both the tips and the lobes, are round. The same feature is also found in the case of the seated Buddhas [nos. 33 and 34].

Both the Buddhas stand in samabhaṅga position and their right hands are in abhayamudrā. In both the cases, the Buddhas are rigid, as if they were statues. The hands in abhayamudrā are quite big and disproportionate to the bodies. The sculptors were more concerned about the significance of the figures as a whole than their anatomy. Another example of samabhaṅga position is found from Khocho, a torso of a Buddha or a Bodhisattva [?], which is made of clay [cf. *BK*, no. 505].

Though the saṅghātis worn in covering mode, are loose, yet the sturdy body-structure is perceptible due to the 'wet-cloth' technique. The muscles are not exaggerated but the contours reveal the strongly built body. They are erect and rigid. The legs, in each case, are robust. The remarkable features observed are the clear-cut median line between the legs and the 'V' shaped lines, forked from the median line near the abdomen, which are incised [nos. 9 and 10]. Only in Khocho one finds that the legs of the Buddha are almost joined. The distinction between the two is made by an incised line. This seems to be a native element of Khocho. In the case of the clay torso, mentioned above, the legs are apart and not joined like nos. 9 and 10, but the body-contour and the delineation of the saṅghāti are strikingly similar to nos. 9 and 10.

1. See the description of no. 9. According to one view the use of pearl motif came from China and not Iran.
2. *Le Coq, 1*, pl. 6 e.
3. *Ibid.*, pl. 2b.

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4.10 SEATED BUDDHAS

There are three seated Buddha figures coming from Khocho. Except for a few features, one can hardly find any common element in these figures.

All the Buddhas [no. 32 to 34] are seated in dhyānāsana but their hands are delineated in three different ways: in the case of no. 32 the hands are covered by the saṅghāti, whereas they are uncovered in the cases of nos. 33 and 34. The hands of no. 33 are carved like the letter 'V' and the hands of no. 34 are shown in the conventional way. All of them sit on lotus thrones, two of which are carved in the naturalistic manner [nos. 32 and 34], while the third one [no. 33] is very much stylized.

The hairdress of all the Buddhas is wig-like and plain. The top-knots of nos. 32 and 34 are similar. They are raised high, as if the head were swollen, and the surface of these knots are flat. The hair-lines in front are crescent-shaped in each case. Representation of similar hairdress is quite frequent in Khocho. A number of stuccos,[1] silk-paintings[2] and wall-paintings[3] from Khocho reveal similar type of hairdress, which appear to be a typical Khochoan feature.

All the three Buddhas wear their saṅghātis in three different ways. No. 32 wears it in semi-covering mode, no. 33 wears it like a shawl and no. 34 in covering mode. The way in which nos. 32 and 33 wear their saṅghātis are the typical of the Turfan oasis. The parallel folds[4] [nos. 69 and 79] of no. 32, hanging vertically from the shoulders, are to be found only in the eastern part of Central Asia. Moreover, the step-like folds on the chest and knees and screw-like folds on the lower left arm can truly be named as Khochoan. Similar folds are found on other figures from the same place [cf. nos. 74 and 79]. The shawl-like saṅghāti of no. 33 are seen only in the eastern part of the Northern Silk Road.[5] This manner of wearing the saṅghāti is typically Chinese[6]. The saṅghāti falls symmetrically from either side of the shoulder, the upper hem of which looks as if two parallel lines were drawn apart at the centre of the chest. Between these straight lines, part of the uttarāsaṅga is seen, which is incised diagonally. The folds of this shawl-like saṅghāti are shown by several parallel and vertical lines.

The other characteristic feature, found on the eastern-most part of the Northern Silk Road, is the part of the saṅghāti covering only the round portion of the right shoulder and showing the chest[7].

Another element, found common to the two Buddhas [nos. 32 and 33], is the betel-leaf-shaped aureole. It is carved in relief. Similar aureole can also be seen attributed to a monk from the same place, i.e., Khocho [cf. no. 79]. This type of aureole belongs to one of the most popular styles of the Turfan oasis[8], a style borrowed ultimately from China. Most of the aureoles or the mandorlas of the Chinese Buddhas show pointed apices and they look like betel-leaves[9]. No. 34 sits within a niche. This recalls the Buddha figures within the niches of the Temple of Terraces Y of Khocho[10].

4.11 OTHER FIGURINES

There are twenty figures from Khocho, one from Yar Khoto and one from Murtuk. Though these figures are different in many respects yet they show some elements which are autochthonous. Let us start with the diadem. The central medallion on the crown is very simple. It is a plain disc interesected by two incised lines, dividing the disc into four quarters [see no. 70]. This type of medallion is also shown on pendants [see nos. 84 and 93]. The other characteristic feature found is the use of floral motifs on the crown [see nos. 66, 70, 73, 74 and 93].

The hair style, especially above the forehead, is typically Khochoan. The details of the hair are shown by parallel oblique lines. The hairdo looks like a twisted rope [see nos. 70, 72, 74 and 91]. In no. 74, two locks of hair pass over the long ear. This is the only feature seen in Turfan oasis. The

1. *Grünwedel, 1*, pl. IV, fig. 1.
2. *Ibid.*, pls. XIV and XVI, figs. 1 a and 1 b.
3. *Ibid.*, p. 133, fig. 129 and p. 134, fig. 130.
4. *Bussagli, 1*, ills. on pages 91 and 99.
5. *Op cit.*, pl. XIV.
6. *Griswold, 1*, figs. 24 to 27.
7. *Bussagli, 1*, ills. on page 97 and 98.
8. *Grünwedel, 1*, p. 147, fig. 143 a, pl. XIV.
9. *Griswold, 1*, figs. 22 to 27.
10. *Grünwedel, 1*, pp. 50 and 51, figs. 44 and 48.

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representation of this element is not only seen on the wooden sculptures but also on the wall-paintings from Bezeklik, e.g. the figures in the Praṇidhi-scene, no. 15 of Temple no. 9[1], and the Dākini figures from the same place.

The ornaments of the figures are more or less common to all the oases in Central Asia, but the artists of Khocho have developed their own technique in delineating them. Whether it is a necklace or a bangle or a diadem, it is always shown by means of a plain band and the pearls, as if, they were fixed to its side [see nos. 66, 69, 73 to 76 and 88].

The other typical element of Khocho can be seen in the treatment of the folds. The folds on the legs are usually elliptical in shape and they are chiselled in the form of steps [see no. 74]. Similar folds are also seen in nos. 66, 69 and 79. Besides these crescent-like folds, the parallel folds found on the Buddha figure [see no. 32] and on the monk [see no. 79], as also the screw-type folds on nos. 32 and 79, are the autochthonous elements of Khocho.

4.12 DECORATIVE ART

The decorative motifs found in the Turfan Basin mainly consist of scrolls, leaves, flowers and discs. A lot of geometrical motifs are also found. The stems are skilfully turned into entwined scrolls [see no. 382] and intersected ellipses [see no. 391]. The flowers are very much stylized. They give a flat look because they are devoid of shades and the petals are conspicuously outlined by white or yellow lines [see nos. 391, 393 and 394]. This typical floral motifs are very popular throughout the Turfan Basin. They are also found on the architectural beams [see. nos. 465-469, 471, 475-483 and 501]. The scroll designs recall the Chinese clouds. Medallions or circular ornaments are always bordered by small discs, usually described as pearl or beaded border [see nos. 379, 380, 384, 385 and 398 also see nos. 9 and 10].

4.13 ARCHITECTURE

A number of beams, a few corbels, caryatids and pillar bases are found from Khocho and Murtuk. The corbels are carved into different shapes but the designs painted on them are typical of Turfan Basin. The long beams are entirely painted and decorated with similar floral and cloud designs as found on the decorative art objects.

4.14 CONCLUSION

The overall study of the art objects from Turfan oasis shows that these objects had a clear relationship with the numerous art objects of the west, especially with those of Kara Shahr and Kucha. The stucco heads, found here, show a very close similarity with the facial expression and hair style of those figures found in the areas of Kara Shahr and Kucha and even in Tumshuk. The wall-paintings of Turfan inhaled certain art influences from outside due to dominating political situations from time to time. Thus they present at least four phases of development. In the first phase, i.e., around 7th-8th cent. A.D., the western influence, viz. Tumshuk, Kucha and Kara Shahr together with the Chinese influence can be seen quite clearly. In the second phase, i.e., roughly 8th-9th cent. A.D., Chinese influence seemed to be quite strong. The third phase began with the end of the 9th cent. A.D. and it shows that the art was very much influenced by the Uigurian, Nestorian and Manichaen elements. In the last phase, which lasted from 10th to 11th cent. A.D., shows the dominance of Chinese and Buddhist Tāntric elements.

However, the study of the Buddhas from Khocho reveals a very important fact: that there were two styles, existing side by side: the Chinese and the Indo-Iranian. Because of its being situated on the western-most point of the Great Chinese Wall, Khocho, also known as Kao-ch'ang and 'the city of the Idikut [Idikutshahri]' was continually influenced by the politics and art elements of China. At the same time the region could not do away with the Indo-Iranian style as, "at the beginning, the people of the Turfan oasis, together with their language belonged to the Indo-Iranian cultural-circle of the Western Turkistan"[2].

1. *Le Coq, 1*, pl. 29.

2. *Rowland, 2*, p. 188.

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From the above study it has been found that the standing Buddhas belong to the Indo-Iranian style, which can be observed in:

1. their postures;
2. their gestures, and
3. their pearl-bordered mandorlas.

Besides these, there are other stylistic elements found on them which are common to each other, e.g., the square chin, simple ears, sturdy body-contour and the mode of wearing the saṅghāti.

The seated Buddhas tend to assimilate Chinese elements, more than any other art elements. Of the three Buddhas only one is found to have been executed according to the conventional style. The remaining two are greatly influenced by the Chinese elements, which can be observed in:

1. the heavy and hanging cheeks of no. 32;
2. the shawl-like saṅghāti of no. 33, and
3. the betel-leaf shaped mandorlas and aureoles of nos. 32 and 33 respectively.

It is very difficult to draw any solid conclusion regarding the autochthonous style of Khocho. Except for a few common characteristics, viz.,

1. wig-like plain hairdress;
2, lotus seats, and
3. postures.

There is a vast difference between the three seated Buddha figures. Fortunately, reproduction of these features can be seen occurring in the figures made in other materials, e.g., stucco, wall-painting and textile. It helps one to prove that Khocho has an autochthonous style of its own, crystalized in the following features:

1. wig-like plain hairdress having flat-surfaced top-knots;
2. the parallel folds either carved or incised vertically, and
3. the step and screw-like folds on the garment.

The other figures from Khocho reveal the following elements which are characteristic of the Turfan oasis:

1. the medallion used as pendant as well as crest of diadem;
2. floral motifs on the crown;
3. twisted rope-like hair and double-locks over the ears;
4. the pearl or beaded ornaments, and
5. the step and screw-like folds on the garments.

The few examples, found in the decorative art and the architectural groups, show that the ornamental motifs painted on the objects are truly Chinese and they are the typical elements found in Khocho and other sites in Turfan Basin:

1. linear and geometrical decorations, e.g., labyrinths, triangles, etc. and
2. unnatural ornamental flowers with prominent outlines.

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5 Description of Objects

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1 STANDING BUDDHA

III 7668
H 79 mm.
5th cent. A.D.[1]
Tumshuk : Western side of the Large Stūpa, western cliffs

The Buddha in abhayamudrā, standing on a simple double-pedestal. Head of the Buddha is sunk forward. Hairdress is wig-like and devoid of hair-curls. Bun looks like a knob. The oval-shaped face has a high and slightly vaulted forehead. It is devoid of ūrṇā. Eyebrows, forked from the bridge of the nose, are bow-shaped. Eyes are closed and carved slightly oblique. The tip of the straight nose is damaged. Mouth is small. Corners of the lips carved deep, which gives a smiling expression. Serene and contemplative mood of the Buddha is skilfully shown through the closed eyes and smiling lips. His ears are long. Ear-lobes flare outwardly and there is a deep curve between the tip of the ear and the ear-lobe. The dress of the Buddha consists of two parts: saṅghāti[2] and uttarāsaṅga. The Buddha wears the saṅghāti in covering mode, i.e., both the shoulders are covered. Upper hem of the saṅghāti, around neck, is carved in relief and it recalls the slit of a 'poncho'. The saṅghāti falls loosely over the drooping shoulders. The hand pierce through it. Lower hem of the saṅghāti is round. Parts of the uttarāsaṅga, seen below, flare on the sides. Folds are incised in a mixed style, i.e., conventional or the Gandhāra style and the local style. The Gandhāra type of folds can be seen on the arms, on the thighs and between the legs. On the upper arms and on the thighs the folds are oblique and on the lower arms they are coil-like. Folds between the legs are elliptical. Local type of folds can be seen on the shoulders, which are ray-like. They start from the edge of the upper hem and gradually spread over the shoulders. Folds on the upper part of the body, roughly interlocked at the median line, are slanting and ray-like on the lower legs. Right arm of the Buddha is bent at elbow and the hand is in abhayamudrā. Jālāṅguli between thumb and index finger is seen. Left arm, with slight flexion at elbow, hangs down and the hand holds the lower hem of the saṅghāti. Though the saṅghāti falls loosely over the shoulders, slim body-contour of the Buddha is apparent. The muscles of the shoulders and the chest are quite prominent. The abdomen is carved pointed, which is conspicuous and can be seen clearly from the profile. Right leg of the Buddha is firmly placed on the pedestal, and left leg is slightly bent at knee. Feet of the Buddha are set apart and carved along the slopping contour of the double-pedestal. The pedestal is simple and due to the deep grove it looks like a double-pedestal. Its upper part is slightly conical and the lower portion looks like the shoulder of a jar.

Rear of the figurine is plain, except for the 'U' shaped hair-line, which is carved in relief. The figure is slightly damaged. Parts of ring finger, little finger and palm of right hand are missing.

Pub. :
1. *Le Coq*, *2*, Vol. I, p. 28, pl. 42 b.
Illustr. in :
1. *Hambis*, *2*, pl. 9 b, fig. M 1.

2 STANDING BUDDHA

III 8031
H 230 mm
5th-6th cent. A.D.
Tumshuk : Small Ruin in the north, west of Pelliot Ruin.

The Buddha standing on a lotus pedestal. Head of the Buddha is straight but his chin is carved in a way that it looks as if the Buddha had pressed his chin against his neck. Hairdress is wig-like. Curls of hair are indicated by numerous incised rhombuses. The whole pattern looks like quilt-design. Bun is high and round in shape. Slightly vaulted and extremely high forehead carries no ūrṇā. Bow-shaped and ridged eyebrows are forked at the bridge of the nose. Almond-shaped eyes are opened in the normal way. Lower

1. *Le Coq*, *2*, Vol. 1, p. 28 tentatively dates this small figure into 2nd-3rd cent. A.D. but puts a question mark on it. If one compares this piece with the seated Buddha of serial no. 19 from the same find place, one cannot help but agree on the impressive similarity of the shape of head, the receding lower part of the face, the vaulted forehead and the hairdo. It seems safer to date no. 1 with no. 19 into the 5th cent. A.D. than to put it to an earlier date.
2. *Härtel*, *2*, p. 62, foot note 2, and *Banerjee*, *1*, p. 294.

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side of the straight nose are shaped into a trefoil. Proportionately carved mouth shows crescent lips, the corners of which are carved shallow, that makes the facial expression quite serious. The face is more natural and portrait-like than the usual super-human type found in Gandhāra art. The ears are long, having round tips and narrow but round ear-lobes.

The Buddha wears the saṅghāti in covering mode. Due to the withered condition of wood the uttarāsaṅga is not distinct. Upper hem of the saṅghāti is carved in relief and looks like a cord. The saṅghāti falls loosely over the drooping shoulders. Folds carved in relief, which recall cord, are made after both Gandhāra and local type. Gandhāra type of folds can be seen on the chest and on the arms. Local type of folds is shown on the shoulders.[1]

The lower arms of the Buddha are missing. Most probably, he was either in abhaya or in vitarkamudrā. Though the saṅghāti falls loosely over the shoulders, the slim body-contour of the Buddha can be clearly seen. Though the muscles of the shoulders and the chest are distinctly carved yet the most remarkable thing to be observed is the pointed abdomen. The legs of the Buddha are in the same position as found in the case of no. 1. The toes of right foot are missing. The flat surface of the lotus pedestal shows a grooved, edge which is meant for the central part of the lotus. A single row of everted lotus petals are carved below the groove. Right part of the pedestal is missing.

Rear of the Buddha is flat.

Pub. :

1. *BK*, no. 460.

Illustr. in :

1. *Hambis*, *2*, pl. 9 d, e.

3 STANDING BUDDHA

III 8035

H 307 mm

Prob. 6th cent. A.D.

Tumshuk : Below the Temple of Figures, western side, western cliffs.

The Buddha standing on a lotus pedestal. Front part of head, face and neck are damaged. Garment of the Buddha consists of two parts: saṅghāti and uttarāsaṅga. Buddha wears the saṅghāti in covering mode. Upper hem of the saṅghāti near neck is carved in relief. It falls loose from the neck-line. Folds of the upper hem are incised and shown twisted at the centre. Folds of the saṅghāti are carved in relief. They are very much stylized and decorated. The lower half of each fold is forked and it looks like a flame. They are carved after both the conventional style, i.e., Gandhāra as well as local style. Folds on the shoulders are carved symmetrically. They originate from the edge of the upper hem and gradually splay out over the shoulders. Folds on the upper arm are carved obliquely. The forked folds recall the Gandhāra type.[2] Folds on the left lower arm are coil-like. Right lower arm is broken from the elbow. From the position of the elbow and the falling saṅghāti it is apparent that the hand was either in abhaya or in vitarkamudrā. Left hand hangs down and holds parts of the saṅghāti. Folds on the chest are oblique. On the right part of the chest they resemble ribs. Below the abdomen and between the thighs they are crescent-like. It is remnant of the Gandhāra style. The knees are prominently shown by circles carved in relief. Lower hem of the saṅghāti is plain, but it is carved into folds, resembling skein, between the lower legs and on the sides. Badly damaged uttarāsaṅga is seen below the lower hem of the saṅghāti, Traces of white colour are found on the folds. Though the saṅghāti falls loosely over the shoulders, the slim body-contour of the Buddha can be seen. Muscles on the shoulders, chest and especially the abdomen are quite prominent. The abdomen seen from profile—looks like a cone. The lower legs and feet are damaged. Right leg of the Buddha is straight and the foot is firmly placed on the lotus pedestal. Left leg is slightly bent at knee. Feet of the Buddha are apart. The lotus pedestal is damaged entirely in the front. Surface of the stand is flat. Its edge is recessed from the petals. The petals are everted and they are incised. It is a single petalled stand.

Rear of the figure is plain, except for the head: hair-line is 'U'-shaped and the curls of hair are carved in detail. Curls are schematically incised. They are elliptical in form.

Illustr. in :

1. *Hambis*, *2*, pl. 9 f, fig. M 1.

1. Cf. no. 1.

2. Cf. *Ingholt*, *1*, figs. 248 and 249.

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4 STANDING BUDDHA

III 7409
Overall H 199 mm, Buddha incl. aureole : 108mm
Prob. 7th cent. A.D.
Kizil : Peacock Cave

The Buddha standing against a mandorla and an aureole, which are fixed within a double-caitya door by means of white plaster. The Buddha stands in dvibhaṅga pose. Head of the Buddha is tilted a little to his right. Hairdress is wig-like. 'S'-shaped curls of hair are shown by incised lines. Curls of the conical bun are crescent-like and incised parallel to each. Face-cut is avoid. The wide forehead carries a large incised ūrṇa. Eyebrows, bent wide apart, are incised and the space between the eyes and the eyebrows is painted black in order to make the eyebrows prominent. Eyes are half-closed. Sides of the straight nose look a like a trefoil. Upper lip is crescent-like while, the lower one is wavy.

The Buddha wears the saṅghāti in opening mode, i.e., his right shoulder is uncovered. Upper hem of the partly visible uttarāsaṅga is richly decorated with rhomboidal patterns. At the centre of each rhombus a dot is incised. Folds of the saṅghāti are incised. They are obliquely carved on the chest, arms and legs. At the median line of the body, the ends of the folds are circumflexed and interlocked. Right hand hangs down and holds parts of the saṅghāti and the left one holding a part of the cloth, which looks like a bud. Sturdy body-contour is visible through the garment due to the 'wet cloth' technique applied by the carver. Lower hem of the saṅghāti is covered by the plaster. The Buddha stands against a mandorla and a round aureole. The aureole is distinguished from the mandorla by an incised line. The Buddha is fixed within a double-caitya door whose arches and the outer door jambs are simple, but the door jambs of the inner door are incised with two vertical lines on either side. There are two sockets, one on either side of the arch, of which one is filled with white plaster. Lower corner of each socket has a hole, which are filled with dowels. Under the step-like threshold there are three holes. Because of the difference in wood used for the Buddha and the caitya-door and the white plaster used to cover the space between the contour of the Buddha and the caitya door it appears that this Buddha was re-used either as a votive offering or as an object of worship itself.

The rear is plain but when seen from profile, it is partly vertical and partly notched. Colour of the wood is dark brown.

5 STANDING BUDDHA

III 8137
H 230 mm
5th-6th cent. A.D.
Kizil : Peacock Cave, at the entrance

The Buddha standing in dvibhaṅga pose. Wig-like hairdress shows no curls. Bun looks hemispherical in shape. Small forehead is devoid of ūrṇa. Slightly damaged eyebrows are forked at the bridge of the nose. Slantingly carved almond-shaped eyes are opend. The heavy upper eye-lids resemble a typical Chinese feature. Sides of the straight nose are narrow and look like a trefoil. Tips of the elongated ears are round, having narrow but round lobes. A triangular hole is incised on each lobe.

The garment consists of two parts: saṅghāti and uttarāsaṅga. The saṅghāti worn by the Buddha in opening mode is devoid of folds. Simple lower hem flares on the sides. Parts of the uttarāsaṅga are seen on the chest and below the saṅghāti. Both the arms are missing. The garment is carved in 'wet cloth' technique, therefore, the slim body-contour with angular waist-line is apparent. Parts of lower legs are seen, but the feet are missing. Traces of white and red colours are found.

Rear of the figure shows contours of the body, parts of saṅghāti with its final stave and uttarāsaṅga.

Publ. :

1. *Le Coq*, *2*, Vol. I, p. 29, pl. 43 c.

6 STANDING BUDDHA

III 8148
H 186 mm
Prob. 7th cent. A.D.
Kizil : Vestibule of Peacock Cave

The Buddha standing on a simple stand. Except for the caitya-door, the mandorla and the aureole, this Buddha is very similar to no. 4. It is apparent that both these Buddhas were carved by the same sculptor. Traces of red colour found on the saṅghāti. In contrast to no. 4 the lower hem of the uttarāsaṅga with incised folds is to be seen in the case of this Buddha.

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Rear of the figure is plain.

Publ. :

1. *Le Coq*, *2*, Vol. I, p. 29, pl. 43 d.
2. *BK*, no. 462.

7 STANDING BUDDHA

III 8149
H 204 mm
5th-6th cent. A.D.
Kizil : Peacock Cave

The Buddha standing in dvibhaṅga pose. Wig-like hairdress is without curls. Bun is not so distinctly carved as found in the cases of other Buddhas. Face cut is oval and elongated. Forehead, eyebrows, eyes and part of nose are damaged. Upper lip of the small mouth is wavy and the lower lip crescent-like. Upper parts of the long ears are round. Lobes flare outward. They are narrow and round. The holes on the lobes are triangular in shape. The neck is long. Garment of the Buddha consists of two parts : saṅghāti and uttarāsaṅga. The Buddha wears the saṅghāti in opening mode. Several folds are narrowly carved on the upper hem of the saṅghāti. Folds on the chest and lower part of the body show forked ends.[1] Right arm is missing from the shoulder and left lower arm from the elbow. A little portion of the uttarāsaṅga is seen below the lower hem of the saṅghāti. The slim body-contour is visible due to the 'wet cloth' technique used for carving the garment. The lower legs are partly preserved. His right leg is bent at knee and left leg is straight.

Rear of the figure shows the 'U'-shaped hair-line, contours of the body, parts of saṅghāti and uttarāsaṅga.

Publ. :

1. *Le Coq*, *2*, Vol. I, p. 29, pl. 43 b.

8 STANDING BUDDHA

III 8152
H 165 mm
Prob. 5th cent. A.D.
Kizil : Peacock Cave

The Buddha standing on a quadrilateral lotus pedestal. He stands against an elliptical mandorla and a round aureole. Wig-like hairdress is devoid of curls. The round bun looks like a knob. Face-cut is oval. Hairdress and face are damaged, hence facial features are indiscernible, only the elongated ears are preserved. The Buddha wears the saṅghāti in covering mode with circumflex inflection.[2] This way of wearing the garment is a true copy of Gandhāra model. Upper hem hangs loosely from the neck-line. It is carved in relief and has no fold. Folds of the saṅghāti are incised. They hang loosely over the dropping shoulders in a symmetrical manner. Folds on the median line of the lower part of the body are elliptical, those on the lower legs are slanting. Right hand, which probably was in abhayamudrā, as well as the left hand, are missing. Both arms are bent at elbows. That the saṅghāti is worn like a 'poncho' is clear from the slit-like upper hem and the way the robe is lying on the lower arms. Part of the uttarāsaṅga is seen below the lower hem of the saṅghāti. Traces of red and white colours are found on the saṅghāti and blue on the uttarāsaṅga. Right leg of the Buddha is bent at knee and left leg is firmly placed on the pedestal. Feet are apart. Surface of the lotus pedestal is flat. Below the grooved edge a single row of everted lotus petals are carved. Central part and edge of each petal is deeply incised like an anchor. The elliptical mandorla and the round aureole are carved from one piece. The mandorla is slightly recessed from the aureole. The entire figure is carved out from one block of wood. There are two holes, one on either side of the Buddha, probably, meant for fixing it in a niche or on the wall of a stūpa by means of dowels. Part of the mandorla, aureole and the lotus pedestal are damaged.

Rear of the figure is plain.

9 STANDING BUDDHA

III 4745
H 112 mm
Prob. 8th cent. A.D.
Khocho : Room M

A carved plaque with a Buddha in samabhaṅga pose standing against a mandorla. Wig-like hair-do has a hemispherical bun. The face is round. It is damaged. There are small holes on the places presumed for ūrṇā, eyes and mouth.[3] Eye-brows are indicated by faint incised lines. Simple elongated ears have round tips and lobes. There are two small perforations, one each is seen

1. Cf. no. 3.
2. *Griswold*, *1*, p. 109, figs. 6 and 7.
3. Similar dots are drilled almost all over the figure and the surface of the mandorla.

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below the ear. The dress of the Buddha consists of two parts: saṅghāti and uttarāsaṅga. Buddha wears the saṅghāti in covering mode with circumflex inflection. The upper hem of the saṅghāti, carved in relief, recalls the slit of a 'poncho'. The saṅghāti falls loosely over the straight and sturdy shoulders. The hands emerge out of the saṅghāti. Right hand is in abhayamudrā, while the left is hanging down. Lower hem of the saṅghāti is round and part of the uttarāsaṅga is seen below it. The few folds are incised in Gandhāra style. Folds on the chest are both oblique and have circumflex inflection. Part of lower legs and feet are seen. Though the saṅghāti falls loosely over the shoulders, the sturdy body-contour of the Buddha is perceptible. Muscles are not emphasized. A hole, same as below the ear-lobes, is to be seen between the knees. The pedestal, on which the Buddha stands, is a part of the mandorla. It is simple, elliptical in shape and slightly projecting from the surface of the mandorla. The border consists of a broad simple band, decorated with a row of large pearls or discs on its outer side. The pearl border recalls the design of a medallion woven in silk from the Astana graveyard of Turfan oasis, which is embellished with a pearl border and a heraldic boar's head.[1] This is one of the very popular motifs found in Sassanian art. "This motif,....., occurs in Sassanian stucco sculpture and is represented among the paintings of group D at Bāmiyān."[2] Part of the mandorla is damaged. Faint traces of paint found on the plaque.

Rear of the plaque is flat. A hollow channel is seen on the reverse. The perforations found below the ear-lobes and between the knees were, probably, meant for fixing the plaque in the niche or on the wall of a temple.

10 STANDING BUDDHA

III 4764
Overall H 70 mm
Prob. 8th cent. A.D.
Khocho : Probably H[1]

Two Buddhas in abhayamudrā standing against elliptical mandorlas in samabhaṅga pose, form the part of a bigger flame-bordered mandorla.[3] Of the two Buddhas the one to the right, is partly seen, e.g., right hand in abhayamudrā, part of right shoulder, part of hip and the mandorla. The other Buddha is also damaged: His lower legs are missing. Hair-dress of the Buddha is wig-like and simple. Bun looks like a swelling. Facial features of the square face are damaged. Ears are long and simple, same, as no. 9. Only saṅghātis of the Buddhas are seen. Both the saṅghātis are worn in covering mode. The saṅghāti of each Buddha hangs loosely over the straight shoulders. The upper hem is close to the neck-line and shaped like the letter 'V'. Folds are shown by rigid oblique lines. Hands emerge from the sanghāti. Right hand in abhayamudrā is seen near the chest. The left hand, damaged, hangs down. The mandorlas of both the Buddhas are similar to that of no. 9. Instead of disc-like pearls, wedge-shaped pattern seems to be intended. The common mandorla, against which both the Buddhas stand, has a thick simple band as an intermediate border. On the outer edge of this band flames are carved in relief.

Rear is plain and flat.

11 STANDING BUDDHA

III 7390
L 303 mm B 117 mm T 12 mm
6th cent. A.D.
Kizil : Last Temple, last enclosure

A standing Buddha is painted on a rectangular panel. On top of it a single line is written in Brāhmī. The language is Tocharian: se pañäkte ra[tna]...ṣarsa=(this Buddha is) made by the hand of Ra[tna].....[Transcription and translation according to W. Siegling].[4] On two corners of the panel, below the script, there are two large holes and one smaller in the middle. The base of the panel was prepared with white colour on which traces of green colour are found. The Buddha stands in tribhaṅga on two lotuses. Behind him is an avoid mandorla and a round aureole. Hairdress of the Buddha is wig-like. Bun looks as if swollen. Hair is painted black on blue ground. Round face is embellished with a black ūrṇā on its forehead. Bow-shaped eyebrows are forked at the bridge of the nose. The two parallel lines forming the shape of the nose and

1. *Rowland, 1*, pl. 199 B.
2. *Rowland, 1*, p. 117, also see *Hackin and Carl, 1*, pls. X and LXXXIV, fig. 102.
3. It may be a scene from the Great Miracles of Srāvasti.
4. *Le Coq, 2*, Vol. V. p. 11.

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they form trefoil-shape near the nostrils. He casts his glance downward. Mouth is small. Ears are long. Colours are chipped off, only impression remains. Colour of skin is white. The garment of the Buddha consists of two parts: saṅghāti and uttarāsaṅga. The Buddha wears the saṅghāti in covering mode. Upper hem is shown by several folds, which are close to the neck-line. The saṅghāti falls loosely over the drooping shoulders. Colour of the saṅghāti is reddish brown. Folds are shown by double lines, painted black. Folds on the chest are oblique and circumflexed. On the right upper arm the folds are oblique and on the left they are coil-like. The hands slide through the saṅghāti. Right hand is in vitarkamudrā. Between middle and index fingers and thumb jālāṅguli can be seen. Part of right lower arm is uncovered. Left arm is bent at elbow and it is drawn near chest. The hand holds part of the saṅghāti. Lower hem of the saṅghāti near left wrist looks like thick wrist band. Along the lower arm runs the terminal stave of the saṅghāti, which is painted like frills near the elbow-bend. Folds on the right thigh are drawn vertical and on the left thigh they are crescent shaped like those found on the lower legs. Folds between the legs are elliptical. Part of the uttarāsaṅga seen below the lower hem of the saṅghāti is painted light-green. It is devoid of folds. The Buddha stands on two lotuses having red and white centres. The petals are blue with black outlines. Colour scheme of the mandorla and the aureole is the same. The colours from border to centre of the mandorla and the aureole are light brown, blue, reddish brown and light-green. They are painted concentrically and outlined by black.

Reverse of the panel is plain.

Publ. :

1. *Le Coq, 2*, Vol. V, p. 11, pl. 7 b.

12 DOUBLE-HEADED BUDDHA[1]

III 7391

L 257 mm B 74 mm T 5 mm

Late 7th cent. A.D.

Kizil : Temple of the helmeted

A standing double-headed Buddha is painted on a rectangular panel. Right corner of the panel near the aureole, has a hole. The ground of the panel is painted white and is endowed with a frame-like border, of which only traces are left. The Buddha stands in tribhaṅga pose on a lotus stand. Although double-headed, the paintings shows the outline of one body only, suggesting that both the figures are standing one behind the other. But this double Buddha has four arms and two legs.[2]

The two heads emerge from a double neck, which shows separate neckfolds belonging to each of the heads. The hairdresses are wig-like. Buns are hemispherical. The colour of the hair is dark-blue. Face-cuts are round. Probable traces of ūrṇās are found. The two heads have one common ear. Facial features of the left head of the Buddha are chipped off. Eyes of the other head look to the side. Nose is shown by parallel lines. Left side of the nose looks similar to no. 11. Right side is defaced, the mouth is damaged but it is small in the case of the left head. Facial features are drawn in black outlines. From the shoulders and the body the arms emerge in two pairs: the right arm of the Buddha to the left hangs down, the left arm is raised, carrying an alms-bowl which is painted green. The arms of the Buddha to the right are bent at the elbows and joined in añjalimudrā.

The dress of the Buddha consists of tunic-cum-saṅghāti and uttarāsaṅga. Except for the half sleeves and the collar the garment is painted like the saṅghāti. The borders of the sleeve and collar are painted white. Linear decorations are made in black. Colour of the blouse is dark-blue. The body is painted in the same way as in nos. 11, 13 to 18. Below the collar up to lower legs the garment is painted like the usual saṅghāti. Folds on the chest are oblique and circumflexed. Folds on the right leg are chipped off and on the left leg they are same as no. 11. Colour of the saṅghāti is reddish brown. Part of the light-green uttarāsaṅga is seen below the lower hem of the saṅghāti. Parts of lower legs and feet are seen. The centre of the lotus stand is red and white. The petals are painted blue and outlined by black. Colours of the aureole are reddish brown and

1. Cf. *Le Coq, 1*, p. 40, pl. 40 and *BK*, no. 499. Le Coq mentions a legend from Gandhāra handed down by Stanislas Julien, according to which a Buddha image when delivered by the painter, gets doubled by a divine miracle.

2. A faint line seen along the left calf of the Buddha is considered by a few scholars as an indication of four legs. But I think that this line is purely accidental because part of it shows the outline of the lotus petal and also the same line is not seen in the case of the Buddha's right leg.

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white. They are painted concentrically and outlined by black. Colours used for the mandorla from border up to the centre, are white, reddish brown, blue, reddisn brown and light-green. They are again painted concentrically and outlined by black.

The reverse bears five lines of a text, written in north-Turkestan Brāhmi. The language is Tocharian.

13 STANDING BUDDHA

III 7392
L 286 mm 8 105 mm T 7 mm
Late 7th cent. A.D.
Kizil : Temple above the Casket Cave

A standing Buddha is painted on a rectangular panel. The panel has a conical notch in the middle of each side. Probably used as a book-cover. The ground colour is white. The Buddha stands against a mandorla and an aureole in tribhaṅga pose on a lotus. Wig-like hairdress is without curls. Bun is hemispherical. Hair is painted blue. Face-cut is oval having a slightly square chin. Forehead is devoid of ūrṇā. Bow-shaped eyebrows are forked at the bridge of the nose. Eyes are open and casting glance to the right. Nose is shown by means of two parallel lines. Sides of the nose are damaged. Corners of the crescent shaped lips are extended upwards giving a smiling expression. Elongated ears have pointed lobes. The left ear shows an ear-hole. Colour of the skin is white. The Buddha's garment consists of two parts: saṅghāti and uttarāsaṅga. The Buddha wears the saṅghāti in opening mode. Neck-lines and part of the chest are seen. A vertical line is drawn on the chest to show the median line. Right arm hangs down. Left arm is bent at elbow and the left lower arm is shown over the chest. The left hand, partly chipped off, probably, held part of the saṅghāti like nos. 11, 14 to 16. Upper hem of the garment is simple. Folds of the saṅghāti are shown by double lines in black colour. Treatment of the folds is the same as that of no. 11. Colour of the saṅghāti is red. Part of the uttarāsaṅga is seen below the lower hem of the saṅghāti. Details are chipped off. Traces of light-green colour are found on the uttarāsaṅga. Parts of the Buddha's lower legs and feet are seen placed on a lotus stand. Centre of the lotus is painted in white and the anthers are shown by means of small circles painted black. Around these anthers concentric lines are drawn in black. The petals are blue and outlined by black. The mandorla is painted concentrically. Colours from border to centre are grey-blue, grey, red and light-green. The aureole is painted grey-blue at the border and red at the centre.

Reverse is plain. Rough workmanship. The proportions are not well maintained.

14 STANDING BUDDHA

III 7393
L 283 mm B 87 mm T 11 mm
6th cent. A.D.
Kizil : Temple above the Casket Cave

A standing Buddha is painted on a rectangular panel. The Buddha is depicted in tribhaṅga pose. He stands against an avoid mandorla and a round aureole. The hairdress is wig-like and devoid of curls. Bun is flat. Hair is painted grey-blue. Face-cut is round. Forhead carries ūrṇā. Bow-shaped eyebrows are forked at the bridge of the nose. Almond-shaped eyes are opened with irises turned to the right. Nose is shown by means of two parallel lines. Sides of the nose are damaged. Mouth is small. Elongated ears have flaring lobes. Colour of the skin is white. The garment of the Buddha consists of two parts: saṅghāti and uttarāsaṅga. The saṅghāti is worn in opening mode. Neck-lines and part of the chest are seen. A line is drawn on the chest to show the median line like no. 13. Right arm of the Buddha is entirely chipped off. From the remains of the right hand it seems that the hand was, probably, in vitarkamudrā. Left arm is bent at elbow. Left lower arm is seen near chest. The hand holds part of the saṅghāti like nos. 11, 15 and 16. Treatment of the folds is the same as those of nos. 11, 13 and 17. Colours of the mandorla and the aureole are withered away, only traces of thick black outlines are found.

Reverse of the panel is plain.

15 STANDING BUDDHA

III 7589
L 213 mm B 82 mm T 11 mm
Late 7th cent. A.D.
Kizil : Temple of the helmeted

A standing Buddha is painted on a rectangular panel. The panel has a conical notch at

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the centre of each side.[1] Ground colour of the panel is white and like a frame it is bordered all around with red colour. On top of the panel traces of a few letters written in north-Turkestan Brāhmī are visible.

The Buddha stands in tribhaṅga pose against an avoid mandorla and a round aureole. Hairdress is wig-like and without curls. The blue coloured bun is hemispherical. The face is completely damaged. The Buddha's garment consists of two parts: saṅghāti and uttarāsaṅga. Saṅghāti is worn in opening mode like nos. 13, 14, 16 to 18. The right arm hangs down, left arm is bent at elbow with the lower arm placed on the chest. Left hand holds part of the garment like nos. 11, 14 and 16. Colour of the skin is white. Folds of the saṅghāti are shown by double outlines drawn in black. Treatment of the folds is the same as those of nos. 11 to 14 and 16 to 18, but the folds on the right thigh are not vertical like nos. 11, 13, 14 and 17, but crescent-shaped. The Buddha's knee-caps are prominently shown by means of two sub-divided ovoids. Lower part of the uttarāsaṅga is seen below the lower hem of the saṅghāti, showing a few crescent-like folds. The mandorla is painted concentrically. Colours from border to centre are yellow, reddish brown, blue, reddish brown and light-green. The aureole has yellow for the border and reddish brown for the centre.

On the reverse there are four holes at the corners, in two of them nails are fixed.

16 STANDING BUDDHA

III 21
L 235 mm B 91 mm T 5 mm
Prob. 7th cent. A.D.
Kizil

A standing Buddha is painted on a rectangular panel. The lower half of the panel is widely damaged. There is a conical notch at the centre of each remaining side.[2] The Buddha stands in tribhaṅga pose on a lotus stand against a mandorla [only traces are found] and a round aureole. Hairdress is wig-like and devoid of curls. Bun is hemispherical. The hair is painted grey and outlined by black. Forehead of the Buddha is embellished with ūrṇā. The eyebrows are starting separately from the bridge of the nose. The Buddha glances to his right. Nose is shown by two parallel lines. The sides of the nose look like the letter 'W'. Lips are small. The facial expression is serious. His left ear, visible, is elongated. Of the garment, only the saṅghāti can be seen, which is worn in opening mode. Behind the shoulders flames are seen. Right arm is missing and left arm is bent at elbow. Left hand is placed on the chest and holds part of the saṅghāti. Jālāṅguli is seen between the thumb and the index finger. Upper hem of the saṅghāti is shown by several folds. Folds over the chest and left arm are shown by double lines. Treatment of the folds is the same as those found on nos. 11 to 15, 17 and 18. Folds on the thighs are shown by single crescent-like lines. Folds between the legs are drawn without care. Colour of the saṅghāti is reddish brown. Part of lotus stand along with anthers is drawn in the same way as those found on nos. 13, 17 and 18. The petals are painted blue. Outlines of the petals are drawn in black. Colours of the mandorla are entirely withered away, only the broad outline near the aureole can be seen. Colour of the aureole is grey, having a thick black outline.

Reverse of the panel is plain.

17 STANDING BUDDHA

III 7591
L 463 mm B 115 mm T 7 mm
6th cent. A.D.
Kizil : Temple above the Casket Cave

A standing Buddha is painted on a rectangular panel. Ground colour of the panel is white on which a brown coating was given. On top of the panel a manuscript is written in north-Turkestan Brāhmī. The language is Tocharian and the text reads se pañäkte saṅketavattse ṣarsa papaiykau= (This Buddha) has been painted "by the hand of Sañketava" [according to W. Siegling].[3]

The Buddha stands in tribhaṅga pose on a lotus against an ovoid mandorla and a round aureole. Hairdress of the Buddha is wig-like which is devoid of curls. Bun is hemispherical. The hair is painted grey-blue and outlined in black. Face-cut is oval though the chin is quite heavy. Forehead is endowed with an ūrṇā, bow-

1. Cf. no. 13.
2. Cf. nos. 13 and 15.
3. *Le Coq. 2*, Vol. V, p. 10.

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shaped eyebrows are forked at the bridge of the nose. The facial lines are drawn masterly. The nose is indicated by a single curve only. In this case the usual clumsy double-lines, found on all the other painted specimens, were avoided by the artist. The almond-shaped eyes glance to the right. Sides of the nose are trefoil-like. The mouth is small. Upper lip is bigger than the lower lip and turned upwards. The lobes of the elongated ears flare outwards and show ear-holes. Colour of the skin is white. Garment of the Buddha consists of two parts: saṅghāti and uttarāsaṅga. The saṅghāti is worn in opening mode. Neck and part of his right chest are seen. A line is drawn on the median line of the chest like nos. 13, 14, 16 and 18. His right arm is bent at elbow, the hand drawn near the shoulder, forming vitarkamudrā. Jālāṅguli is seen between the middle and the index fingers. Left arm is also bent at elbow and the hand holds a grey-blue alms-bowl near the chest. There is no trace of Jālāṅguli between the fingers of left hand.[1] Upper hem of reddish brown saṅghāti is shaped by several folds. The folds of the saṅghāti are shown by double outlines [cf. nos. 11, 13 and 14]. The grey colour above the upper hem seems to indicate the upper hem of the uttarāsaṅga, while the lower hem is painted green. The anthers of the lotus are drawn in the same way as those found in the cases of nos. 13, 16 and 18. The mandorla is painted concentrically. Colours from the border to the centre are light-grey, brown, reddish brown, light-grey, brown, reddish brown and light-green. Border of the aureole is in light-brown and the centre is in reddish brown. Reverse of the panel is plain.

Publ.

1. *Le Coq 2*, Vol. V, p. 10, pl. 7 a [same text as formerly published in *OLZ*. Vol. 27, 1924, Col. 586 f].
2. *BK*, no. 470.

18 STANDING BUDDHA with a devotee, probably showing the Dīpaṅkara Jātaka

III 7592
L 380 mm B 135 mm T 10 mm
Late 7th cent. A.D.
Kizil : Temple above the Casket Cave

A standing Buddha with a little devotee or Dīpaṅkara? to his right is painted on a rectangular panel. Ground colour of the panel is white. The Buddha stands in tribhaṅga pose on a lotus against an ovoid mandorla and a round aureole. Hairdress is wig-like and it is devoid of details. Bun is hemispherical. The grey-blue hair is outlined by a broad black contour. The face-cut is oval and the forehead is endowed with an ūrṇā. Bow-shaped eyebrows are forked at the bridge of the nose. Eyes are half opened. The Buddha casts his glance to his right. The nose is shown by two crudely drawn lines, flaring near its sides. Mouth is very small. Ears are elongated and a hole is seen on the ear-lobe. Colour of the skin is conspicuously white at neck, right chest, arms and hands. Gross shading is made by thick outlines in reddish brown colour around the face-cut, eyes, nose, chest and arms. The body-contour is outlined by black. The garment of the Buddha consist of two parts: saṅghāti and uttarāsaṅga. The Buddha wears the saṅghāti in opening mode. A line is drawn at the median line of the chest like nos. 13, 14, 16 and 17. Right arm hangs down. Right hand, showing the jālāṅguli between the thumbs, middle and index fingers touches the head of the devotee. Left arm is bent at elbow and the hand, holding a blue coloured alms-bowl, is placed near the chest. Folds of the saṅghāti are shown by double outlines. Parts of the uttarāsaṅga, seen near the chest and below the lower hem of the saṅghāti, are painted grey-blue. Portion below the lower hem of the saṅghāti shows decorative folds. The folds of the brown-red saṅghāti are similar to nos. 15 and 16. The robe seems to be transparent showing the contours of the legs. The anthers of the lotus are drawn in the same way as those found in the cases of nos. 13, 16 and 17. The petals are painted green and the outlines are made in black. The mandorla is painted concentrically. Colours from the border to the centre are light-brown, reddish brown, grey-blue with thick white outlines on either edge, reddish brown and light-green. Border of the aureole is painted light-brown and the centre reddish brown. Outlines of both the mandorla and the aureole are drawn in black.

The devotee or Dīpaṅkara is kneeling with hands in añjalimudrā. He is looking up towards the Buddha. His blue hair is shaped like a wig. Face-cut is round. Forehead is endowed with

1. *Le Coq*, 2, Vol. V, p. 10.

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a dot like an ūrṇā. Eyebrows are bow-shaped. Eyes look round because of the thick and rough shading. Colour of the skin is white while the shading is made by thick outlines in reddish brown. He wears a white tunic having ornamental borders near neck, wrists and lower hem. The borders are painted grey with linear decorations and outlines in black.

Reverse bears five columns of ten to eleven lines of a Tocharian text, written in north-Turkestan Brāhmī.

Publ. :

1. *Le Coq, 2,* Vol. V, p. 11, pl. 7 c [same text as formerly published in *OLZ*, Vol. 27, 1924, Col. 588].

19 SEATED BUDDHA

III 8034
H 162 mm
5th cent. A.D.
Tumshuk : Northern side, Western Cliffs, near the Stūpa

The Buddha seated in dhyānāsana is without a throne, a mandorla and an aureole. Below the folded legs a flat base is projected showing the folds of lower hem of the saṅghāti. Probably, a throne was fixed below this flat part. Head of the Buddha is slightly inclined forward. The hair is plain and smooth. The hemispherical bun recalls a knob. Face-cut is oval. Forehead is devoid of ūrṇā. Bow-shaped and ridged eyebrows are forked at the bridge of the nose. The almond shaped eyes are half-closed. The Buddha casts his glance downwards. Tip of the straight nose is flat and mouth is proportionate having thin lips. Facial expression is contemplative and serene. Ears are elongated. The Buddha wears the saṅghāti in covering mode, the only garment to be distinguished. Upper hem of the saṅghāti is carved in relief showing a few incised folds. The garment hangs loosely around the neck-line and over the drooping shoulders. Slim body contour is visible because of the 'wet cloth' technique applied while carving the saṅghāti. Navel is distinctly marked. The saṅghāti is devoid of folds. Stylistically this Buddha is very similar to the Sārnāth Buddha type. Hands in dhyānamudrā emerge from the lower hem of the saṅghāti. Left hand is placed over the right.[1] Jālāṅguli is seen between the index finger and thumb of the right hand. Right wrist is damaged. Lower hem of the saṅghāti is carved in relief and distinguished by an incised line all along its outline. It is carved in a way that the central part, i.e., below the hands, looks like a lotus petal. Traces of paint are found all over the body.

Rear is plain, except for the 'U'-shaped hairline, which is carved in relief.

Publ. :

1. *Le Coq 2,* Vol. I, p. 28, pl. 42 c.
2. *Waldschmidt, 1,* pp. 104, 105, pl. 60.
3. *BK*, no. 463.

Illustr. in :

1. *Hambis 1,* pl. CXXX, 357.
2. *Hambis 2,* pl. 10 e.
3. *Härtel and Auboyer, 1,* pl. 236.
4. *Rowland, 2,* pp. 148, 150.

and others.

20 SEATED BUDDHA

III 7398
H 235 mm
Prob. 5th-6th cent. A.D.
Kizil : Largest Cave

The Buddha is seated in dhyānāsana. He is without a mandorla and an aureole. Probably, the throne was fixed to the figure separately. Head of the Buddha is slightly inclined forward. His hairdress is wig-like which is painted black. The curls are shown by carved elliptical lines. Bun is hemispherical. Forhead and eyebrows are damaged. The half-closed eyes shows black irises. The sharply cut nose has trefoil-like sides. Lips of the small mouth are very thin and their corners are deeply carved. The ears are elongated. Tip of the left ear is round and the pointed lobe is endowed with a triangular hole. The thick neck is stressed by two carved lines. Only the saṅghāti of the Buddha is seen, which he wears in covering mode. Upper hem of it is carved in relief, showing

1. Usually right hand is considered to be pure and placed over the left hand in dhyānamudrā. The Central Asian sculptors did not pay much attention to this aspect, and this feature is frequently found on other sculptures, e.g. nos., 22, 25, 28, 30 and 31. This feature is not only common to the sites situated on the Northern Silk Road but also to those situated on the Southern Silk Road. It seems that unknowingly this element turned into a local feature of Central Asia. Some scholars including Rowland considered that this Buddha was imported from India but on the basis of my observation I feel that this Buddha was carved in Central Asia and not imported from outside.

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several folds. The saṅghāti falls loosely over the drooping shoulders and is devoid of folds. Slim body-contour of the Buddha is apparent because of the 'wet cloth' technique applied in showing the garment. The chest is muscular. Hands of the Buddha are missing from the wrists. The Buddha's right foot is seen over the left leg. Lower hem of the saṅghāti is seen passing over the right ankle. Right knee of the Buddha is missing.

Rear of the figure is plain. Except for the 'U' shaped hairline which is carved in relief. The figure is entirely gilded, except for the hair. The image is badly burnt.

21 SEATED BUDDHA

III 7408
H 165 mm
Prob. 6th-7th cent. A.D.
Kizil : Peacock Cave

The Buddha is seated in dhyānāsana on a double-cushioned high throne. He sits against an ovoid mandorla. The hairdress, painted black, is wig-like and devoid of details. Bun is hemispherical. Head is partly defaced. Face-cut is oval. Ears are long and carved in a simple way. Traces of white paint are found on the face. Only saṅghāti is seen which is worn in covering mode. Upper hem of the saṅghāti is carved in relief but the folds are incised. It hangs loosely from the neck-line and twisted at the centre. The saṅghāti shows rigid, obliquely incised folds. Lower hem of the saṅghāti is carved conventionally, i.e., below the hands it is draped like crescent. The saṅghāti is painted red and upper and lower hems are painted light-green. Right knee of the Buddha is missing. The high throne, rectangular in section has a slightly projected double-cushion. A deeply incised line distinguishes the two cushions. The front part of the throne is carved in lozenge design, surrounded on three sides by a simple band. The ovoid mandorla is endowed with flames all over, which are incised. Another simple band encircles the mandorla, on which traces of light-green colour are found.

On the reverse of the mandorla a seated Buddha was painted, only traces of which survive. Hairdress and some folds of the saṅghāti painted black, are seen. Colours of the skin and the saṅghāti are white and red respectively.

22 SEATED BUDDHA

III 7413
H 130 mm
Prob. 5th-6th cent. A.D.
Kizil : Peacock Cave

The Buddha is seated in dhyānāsana on a medium-size throne. He sits against an ovoid mandorla and a round aureole. Hairdress of the Buddha is wig-like and devoid of curls. Bun is hemispherical and looks like a knob. Traces of paint are found on the hair. Face-cut is round, the forehead shows no ūrṇā. Bow-shaped eyebrows are ridged and painted black. Almond-shaped large eyes are almost closed. Sides of the straight nose resembles a trefoil. The Buddha has plumpy cheeks and a small mouth. The corners of the lips are deeply carved. Facial expression is serene and contemplative. Ears of the Buddha are carved in a conspicuous way: Upper parts are round and flapp outward, the lobes are slightly flaring and endowed with triangular holes. There is a sharp distinction made between the upper part of the ear and the lobe.

The Buddha wears the saṅghāti in covering mode. The boat-shaped upper hem looks like a collar. The saṅghāti falls symetrically over the drooping shoulders and is devoid of folds. It is carved in 'wet cloth' technique due to which slim body-contour of the Buddha is visible. Muscles of the chest are seen. Waist-line is angular. Hands slide through the saṅghāti. Left hand rests on the palm of the right hand. Lower hem is simple. Part of the saṅghāti below the hands is carved in a stylized way, slightly deviated from the convention, i.e., instead of carving the lower hem into the usual three round folds, two parallel lines are carved and the central part between them shows a shallow curve. The simple throne of the Buddha is roughly rectangular in shape and devoid of decoration. Part of the throne and the mandorla are damaged. The mandorla and aureole are slightly concave, again without any decoration.

Rear is plain.

Publ. :

1. *Le Coq*, 2, Vol. I, p. 29, pl. 43 a.

1. See no. 19, footnote 1.

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23 SEATED BUDDHA

III 7414
H 185 mm
7th cent. A.D.
Kizil : Peacock Cave

The Buddha is seated in dhyānāsana on a medium-sized throne. He sits against a mandorla, which is badly damaged. Hairdress of the Buddha is wig-like. Entire hair is divided into parallel crescent-like lines, which are incised schematically. Between these crescents curls of hair are shown by alternate nail-shaped incised lines. The bun is slightly raised and it looks like a swelling on the head. Face-cut is broad having a heavy chin. Forehead is damaged. Traces of painted eyebrows are found. Eyes are large and half-closed. They are extended by means of black outlines. Right eye and nose are partly damaged. Lips are extended upwards and shaped like crescents which give a smiling effect. Ears are long. Parts of the ears are carved in detail.

The Buddha wears the saṅghāti in covering mode. Upper hem of it is carved in relief, the folds are incised and twisted at the centre. The upper hem clings close to the neck-line. The saṅghāti falls loosely over the straight shoulders. Folds on the saṅghāti are incised after the Gandhāra model.[1] They are circumflexed and incised parallel. The terminal stave, shown by straight folds, hangs over the left shoulder. Left wrist slides through the initial and terminal staves. Ends of both the staves hang in the form of skein over the left knee. Hands of the Buddha are missing from the wrists onwards. Lower hem of the saṅghāti, passing over the right wrist, is carved in relief. It falls in an undulating way over the right knee. The figure is gilded entirely. The throne of the Buddha is rectangular in shape whose front part is incised with lozenge decorations. A simple band is carved as the upper edge of the throne, perhaps meant for a cushion. The throne is painted blue and afterwards gilded. Shape of the mandorla is not cognizable as it is badly damaged.

On the reverse a knob, with perforation, is fixed at the centre.

Publ. :

1. *Hartal and Auboyer, 1*, pp. 99, 269, pl. 249 a.

1. Cf. *Ingholt 1*, figs. 234 to 236.
2. This is an exceptional example found in Central Asia. See no. 19, footnote 1.

24 SEATED BUDDHA

III 8045
H 164 mm
Late 7th cent. A.D.
Kizil : The Highest Cave

The Buddha is seated in dhyānāsana on a medium-size throne. He sits against an ovoid mandorla and a round aureole. The head of the Buddha is missing. Garment of the Buddha consists of two parts: saṅghāti and uttarāsaṅga. The Buddha wears the garments in semi-covering mode. His both shoulders are covered but part of his chest is seen. The saṅghāti falls loosely over the straight shoulders and the body. Part of the uttarāsaṅga is seen from the neckline down to the right side of the waist. The upper hem of the saṅghāti shows zig-zag folds which look like a decorative border. Folds are incised in a mixed style, i.e., Gandhāra and local style. The Gandhāra style is shown by the folds on the upper and lower arms, which are oblique and coil-like. Local type of folds can be seen on the shoulders, which are ray-like. They origin from the edge of the upper hem and gradually spread over the shoulders. Upper hem of the uttarāsaṅga is carved in relief. Folds on the chest are few. They are oblique and incised rigidly. Though the saṅghāti is shown falling loosely over the shoulders, slim body-contour, contour of the right arm and left lower arm are apparent. The 'wet-cloth' technique is applied for showing the garment. The right hand rests on the left hand,[2] both of them being more or less damaged. The feet of the Buddha are visible, legs are crossed. Right foot is damaged. Folds on the right lower leg are very few and they are incised, partly oblique and partly circumflexed. The lower hem of the saṅghāti is carved in relief and it is endowed with zig-zag folds like those found on the upper hem. It passes over the right ankle and merges under the left knee. Right knee is partly damaged and the left knee is missing. Both the saṅghāti and the uttarāsaṅga are painted yellow and blue respectively, now only traces are found. The throne of the Buddha is rectangular in shape. Part of it is missing. The front part is carved with lozenge motifs. A simple band, carved on the upper edge like a border. may represent a cushion.[3] The throne is painted blue. The mandorla and specially the aureole

3. Cf. no. 23.

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are damaged. The mandorla, on which traces of red colour are found is recessed from the aureole.

Reverse is plain.

25 SEATED BUDDHA

III 8134
H 90 mm
Prob. 6th-7th cent. A.D.
Kizil : Peacock Cave, in front of the Cave-room.

The Buddha is seated in dhyānāsana on a medium-size throne. He sits against an ovoid mandorla and an elliptical aureole. Hairdress of the Buddha is wig-like and is devoid of curls. Bun is conical and knob-like and slightly raised. Face-cut is ovoid and forehead is devoid of ūrṇā. Eyebrows, forked at the bridge of the nose, are bended conically at their centres. Eyes are closed. Sides of the nose are damaged. Corners of the small lips are deeply carved, which produce a smiling effect on the face. Only saṅghāti of the Buddha is seen which he wears in covering mode. Upper hem of the saṅghāti is carved in relief. It is twisted at the centre and shaped like the letter 'V'. The upper hem falls symmetrically over the shoulders. Folds of the saṅghāti are roughly incised. They are shown in a mixed way: conventional or Gandhāra style and local style. The conventional style can be observed on the arms, knees and the central part of the lower hem of the saṅghāti, seen below the hands. Folds on the upper arms are oblique white coil-like on the fore-arms. On the knees they are ray-like and between the knees they are crescent-shaped. Local style has influenced the folds starting on the shoulder which look like rays. These folds are originated from a point near the edge of the upper hem and then flare gradually over the shoulders.

Folds on the chest are very few. They are partly oblique and partly circumflexed. Lower hem of the saṅghāti, painted red, is carved in relief

1. Cf. nos. 23 and 24.
2. Cf. the wooden Buddha figures from Balawaste: *Stein 5*, Vol, III, pl. XIV, Har. 031 and from Duldur-Akur: *Hambis 3*, pl. XXXI, 61. According to Williams, figures with this pose [i.e., 'European position'] "or a variant with ankles crossed, appears in two Gandhāran reliefs from Shotorak in which the subject is clearly Maitreya preaching. Thereafter preaching figures with legs pendent are customarily identified as Maitreya, for example, in the Peacock Cave at Kizil." [See *Williams, I*, p. 129]. But in this case it cannot be accepted as a Maitreya, because the figure is endowed with traditional Buddha dress and attributes, which are not found in the cases of Bodhisattvas who are usually endowed with princely attire.

The throne is rectangular in shape, the front part of which is carved with lozenge designs. On the upper edge a simple band is carved, probably, meant for showing the cushion.[1] Faint traces of blue and red colours are found on the throne. The mandorla and the aureole are slightly concave. They are devoid of decorations. The mandorla is recessed from the aureole. Traces of green colour are found on the aureole.

On the reverse a figure of a devotee is painted. The ground colour is red. The outlines are painted black. The figure is kneeling and the hands are joined in añjalimudrā. Trace of a flower [lotus?] is visible between the hands. Hair, painted black, is partly hanging over the shoulder and partly tied as a bun on the head. Eyebrows, eyes, nose and lips are shown by black lines. The devotee is casting glances upwards. The dress is much distorted. From the remains left, it seems that the figure wore a tight fitting tunic.

Publ. :
1. *Le Coq, 3*, p. 105, fig. 249.

26 SEATED BUDDHA

III 8135
H 125 mm
5th-6th cent. A.D.
Kizil : Peacock Cave, vestibule to the right

The Buddha, seated in pralambhapādāsana,[2] is without a throne, a mandorla and an aureole. Hairdress of the Buddha is wig-like and devoid of details. The hemispherical bun looks like a knob. Face-cut is oval, forehead is devoid of ūrṇā. Right side of the face is damaged. Eyebrows are not distinctly shown. Impression of bow-shaped eyebrows can be suggested from the bevelled part between the forehead and the eyes. The surviving left eye is closed, which resembles the shape of a cowrie. Upper parts of ears are round and they flap outwardly. Ear lobes are flaring. There is a distinction between the upper part of the ear and the lobe.[3] The garment of

3. Cf. nos. 20 and 22.

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the Buddha consists of two parts: uttarāsaṅga and antaravāsaka. The Buddha wears the uttarāsaṅga in opening mode, the folds of which are incised. His right lower arm is missing from the elbow onwards. From the position of the right arm it seems that the right hand was either in virarkamudrā or in abhayamudrā. Left arm is bent at elbow. The hand is missing. Upper hem of the uttarāsaṅga is simple. It is carved in relief. Part of the uttarāsaṅga hangs over the left shoulder in zig-zag fashion. Over the left lower arm, the uttarāsaṅga is collected like skein. Parts of the zig-zag folds of the uttarāsaṅga hanging from the left shoulder are also seen passing over the wrist and hanging down to the lower hem. Folds on the upper left arm are oblique but slightly circumflexed. A band decorated with slanting incised lines on the waist line are marking the fastening of the antaravāsaka under the uttarāsaṅga. Folds on the thighs and on the lower legs are oblique and they are incised in a way resembling a rhombus. Folds between the legs are elliptical. Part of the antaravāsaka is seen below the lower hem of the uttarāsaṅga. The antaravāsaka is devoid of folds. Traces of colour and gild are found. Parts of the lower legs are seen, but the feet are missing. Throne of the Buddha is not preserved, but from the way the seat and the legs are cut, it is clear that the throne was carved separately and then fixed to the figure. On the reverse 'U'-shaped hair-line can be seen.

Publ. :

1. *Le Coq*, *2*, Vol. I, pp. 28-29, pl. 43 e.

27 SEATED BUDDHA

III 8146
H 112 mm
8th cent. A.D.
Kizil : Vestibule of the Peacock Cave

The Buddha is seated in dhyānāsana on a low throne. The legs of the Buddha are not in true padmāsana. The knees are slightly raised and the lower legs are crossed. Parts of the lower legs are damaged. Hairdress of the Buddha is plain and wig-like. Bun is hemispherical. Face-cut is round, and has no ūrṇā on the forehead. Eyebrows are bow-shaped. Forehead, eyebrows and nose are slightly damaged. Half-closed eyes are slantingly carved. Corners of the eyes and the heavy eye-lids are of Chinese type. Parts of the sides of the nose and the nostrils are seen. Small lips are tightly closed. Facial expression is smiling. Ears are elongated and the right one is damaged. Left ear is carved in detail, showing the ear-hole and perforation on the ear-lobe. The neck is long and bears two incised lines. The Buddha wears the uttarāsaṅga in semi-covering mode, showing a part of the uttarāsaṅga on the right shoulder. Part of his right chest remains uncovered. Lower arms of the Buddha are missing from the elbows onwards. Only the impression of the arms and hands are seen. A dowel is visible on the section of the right elbow. The uttarāsaṅga is without folds. The saṅghāti, hanging from the left shoulder, shows zig-zag folds looking like a border. Same border-like carving is seen on the lower hem of the uttarāsaṅga, which passes over the ankle. The uttarāsaṅga is carved in 'wet-cloth' technique due to which the slim body-contour of the Buddha is invisible. Traces of gild are found. The throne of the Buddha is rectangular in shape and it looks like a simple block. It is low and devoid of decorations.

On the reverse 'U'-shaped hair-line and part of the upper hem of the uttarāsaṅga are seen.

28 SEATED BUDDHA

III 8150
H 177 mm
6th-7th cent. A. D.
Kizil : Vestibule of the Peacock Cave

The Buddha is seated in dhyānāsana on a double-cushioned high throne. He sits against an elliptical mandorla. His hair, devoid of details, looks like a wig. Bun is low and hemispherical in shape. The hair is partly damaged and shows traces of black paint. Face-cut is square. Facial features are slightly damaged. The forehead shows no ūrṇā. Eyebrows are shown by shallow-arched ridges. The small lips are tightly closed. Ears are elongated and of simple type. Both the tips and the lobes are round in shape. Only the saṅghāti of the Buddha is seen, which he wears in covering mode. Upper hem of the saṅghāti is carved in relief. The folds of the upper hem are incised. Folds on the chest are circumflexed. On the upper arms they are obliquely incised and on the lower arms they are coil-like. Lower hem of the saṅghāti is carved in relief, and it looks like a trefoil. Folds on the knees are not symmetrical as

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found in the cases of other seated Buddhas.[1] On one knee they are incised slantingly and on the other horizontal. Folds of the central part, i.e., below the damaged hands, are elliptical. Traces of paint are found on the saṅghāti. The high throne of the Buddha is rectangular in shape. The double cushions of the throne are projecting. A deep incised line separates the two cushions. The throne is decorated with lozenge designs, surrounded by a thick plain border.[2] Flames are incised all over the interior of the slightly concave mandorla, which has a simple border.

Reverse is plain.

Publ. :

1. *Le Coq*, *3*, p. 105, fig. 248.

29 SEATED BUDDHA

III 8151
H 165 mm
6th cent. A.D.
Kizil : Peacock Cave

The Buddha is seated in dhyānāsana on a medium-sized throne. He sits against an avoid mandorla and an elliptical aureole. The hair of the Buddha is wig-like and shows the curls of hair by schematically incised lines. Between vertical lines the curls are shown by nail shaped incisions. At the centre of the hair the curls are partly 'S'-shaped and they form the shape of a rosette. Bun is slightly cone-like. Face-cut is ovoid, forehead is devoid of ūrṇā. Eyebrows are bow-shaped, forked at the bridge of the nose and bearing traces of black paint. The eyes are closed. Upper and lower eye-lids are cowrie-shaped. Nose is straight, but partly damaged. Mouth is small. Facial expression is contemplative. The tips of the elongated ears are round. Lobes are pointed and endowed with triangular holes.[3] Only saṅghāti of the Buddha is seen, which he wears in covering mode. The sturdy body-contour is seen due to the 'wet cloth' technique applied for the garment. His hands emerge from the lower hem of the saṅghāti. Right hand rests on the left hand.[4] Upper hem, carved on relief, shows incised folds. It hangs slightly loose from the neck-line and spreads symmetrically over the shoulders. Folds of the saṅghāti are incised in a mixed way. Gandhāra style of folds can be seen on the upper and lower arms, on the knees and on the portion below the hands. Local style can be seen on the shoulders and on the chest. The folds on the shoulders are ray-like and incised symmetrically. They start from the edge of the upper hem of the saṅghāti and then flare gradually. Folds on the chest are very few. They are rigid and incised obliquely. Lower hem, carved in relief, is shaped like a trefoil. Traces of white, used as base colour and additional green colour are found on the saṅghāti. The throne is rectangular in shape. It is decorated with lozenges, which is bordered on three sides by a narrow plain band. The border is distinguished from the decorated part by means of an incised line. The throne is painted blue. The mandorla is slightly concave. Both the mandorla and the aureole are plain. Parts of the left arm, left ear, mandorla and aureole are missing.

On the reverse, indiscernible traces of a much worn painted figure are seen.

30 SEATED BUDDHA

III 8345
H 162 mm
Prob. 6th cent. A.D.
Kizil : Great Nirvāṇa Cave [Cave of the Figures]

Fragment of a large aureole or mandorla shows a Buddha, seated in dhyānāsana on a lotus throne. He sits against a small elliptical mandorla and a round aureole. Part of another Buddha head is seen below the left knee of the Buddha mentioned above. It may either be a scene from the Great Miracle of Śrāvasti or it is a fragment from the mandorla of a Vairocana Buddha.[5] Head of the former Buddha is missing, only right ear and part of face-outline are seen. The Buddha wears the saṅghāti in covering mode. Upper hem of the saṅghāti is carved in relief like the letter 'V'. It is devoid of folds and hangs loosely from the neck-line. Folds of the saṅghāti are incised

1. Cf. nos. 23, 25 and 29.
2. Cf. no. 21.
3. Cf. nos. 20, 22 and 26.
4. This is an exception. Usually the Buddhas, seated in dhyānāsana found in Central Asia, show that the left hand is placed on the right hand.
5. Cf. *Stein*, *2*, Vol. I, p. 493, figs. 63, 64.

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in the same form as nos. 25 and 29 but with slight variations, e.g., folds on the right shoulder are not symmetrical to those of the left. The other variation found is that the central part below the hands is not the same as in the cases of nos. 25 and 29. It is joined with the lower hem of the garment covering the right knee of the Buddha. Though the saṅghāti falls loosely over the shoulders, slim body-contour of the Buddha is clearly seen. The waist-line is angular. Hands are coming out from the lower hem of the saṅghāti in a way as if the Buddha wears a full-sleeved garment. The lotus throne has a simple long band below which everted lotus petals are carved in a single row. The details of the lotus are shown by anchor-like incisions. The mandorla is simple. The aureole is damaged. Flame-like decorations are carved near this mandorla as well as near the mandorla and the aureole of the fragmentary Buddha head. The second Buddha apparently was exactly of the same shape as that of the first one. Only part of his simple wig-like hairdress, right ear and of the face with right eye, nose and lips are visible.

Reverse is plain.

31 SEATED BUDDHA

III 7407
H 102 mm
Prob. 7th cent. A.D.
Sorchuk : Cave of Ordination

The Buddha in dhyānāsana is seated on a low throne. He is without a mandorla and an aureole. Head of the Buddha is missing. He is dressed in uttarāsaṅga which he wears in opening mode. His right shoulder seems completely uncovered.[1] Upper hem of the uttarāsaṅga is endowed with border, which is decorated with oblique incised lines and looks like a twisted rope. Folds of the uttarāsaṅga are rigid and incised in a stylized way. They are partly oblique and partly circumflexed. At the median line of the chest the folds are interlocked. Part of the uttarāsaṅga hanging from the left damaged shoulder[2] shows zig-zag folds. Left upper arm is missing. Folds on the left lower arm are coil-like. The left hand rests over the right hand. Folds on the right lower leg are crescent-like. Folds on the left knee are incised after the conventional style. The lower hem is carved in relief. Lower part of the garment is treated in the same way as that in the case of no. 30. The front part of the rectangular throne is decorated with lozenge designs, made by means of double incised lines. These decorations are framed by a thin and simple border on all the four edges. Traces of white colour [on red ground?] are found all over the figure.

Reverse is flat.

32 SEATED BUDDHA

III 4722
H 182 mm
9th cent. A.D.
Khocho

The Buddha is seated in dhyānāsana on a low single-petalled lotus throne. He sits against a lotus petal-shaped mandorla and a betal leaf-shaped aureole. Hairdress of the Buddha is wig-like and devoid of details. Bun is hemispherical but slightly flat on top. Face-cut is square. Forehead is devoid of ūrṇā. Eyebrows are forked at the bridge of the nose. They are straight but their ends are bended. Eyes are closed. The eyes are carved slantingly. The eye-lids are heavy. Hook-like eye-corners near nose, heavy eye-lids and the slanting eyes are of Chinese type. Nose is slightly damaged. Sides of the nose are deeply carved. The end of the nose looks like a trefoil. Lips of the small mouth are everted and the corners of the lips are deeply carved. Cheeks are fleshy. Elongated ears have round tips and pointed ear-lobe, having triangular holes. Buddha wears uttarāsaṅga in semi-covering mode. Part of the Buddha's neck and right part of the chest are seen. A smaller part of the uttarāsaṅga covers the right shoulder. Folds of the uttarāsaṅga over the shoulders are parallel and fall vertically. Terminal stave, hanging from the left shoulders and spread over the left knee, shows zig-zag folds. This type of zig-zag folds is also found in Kizil.[3] Folds of the uttarāsaṅga on the chest are circumflexed and carved in step-like fashion. Upper hem is carved in relief and looks like a border. The hands are covered by the uttarāsaṅga. Folds of

1. It appears that a small part of the uttarāsaṅga, the zig-zag ends of which are seen on the left side of the body, touched the shoulder slightly. There are damages on the ridge of the shoulder.
2. Cf. nos. 26 and 27.
3. Cf. nos. 24 and 27.

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the uttarāsaṅga of the knees are step-like and undulated. Folds between the knees, belonging to the uttarāsaṅga, are also carved step-like but they are crescent-shaped. The lotus throne is damaged. It is single petalled and shaped like a bowl. Tips of the petals touch the edge of the throne. The mandorla is slightly concave. Edge of the mandorla is embellished by a cut-work scroll design. Scroll border to the left of the Buddha is missing.

Rear is plain.

Publ. :

1. *BK*, no. 482.

Illustr. in :

1. *Härtel and Auboyer*, *1*, pl. 249 b.
2. *Hambis*, *2*, pl. L 13.

33 SEATED BUDDHA

III 6108
H 56 mm
Prob. 9th cent. A.D.
Khocho : Allegedly the old city Khocho, purchased.

The Buddha is seated in dhyānāsana on a lotus throne. He sits against an ovoid mandorla and a betel leaf-shaped aureole. Hairdress of the Buddha is wig-like, simple and devoid of details. Bun is quite high and round in shape. Face-cut is oval and elongated, cheeks are fleshy. Forehead is devoid of ūrṇā. Facial features are damaged. Ears are long and simple having round tips and lobes. The neck of the Buddha is quite long. His garment consists of two parts: saṅghāti and uttarāsaṅga. The saṅghāti is worn like a shawl, which hangs symmetrically from the shoulders. The folds are parallel and carved vertically. The hands, carved gross and forming the letter 'V', slide through the saṅghāti. Part of the uttarāsaṅga worn in opening mode can be seen, the upper hem of which is simple. A single fold, parallel to the upper hem, is incised. The few folds on the knees are carved horizontally along the lower legs. The throne is trapezoidal in shape with flaring sides. On the front part of the throne wavy designs are carved in relief, probably stylized lotus petals.

The partly damaged mandorla and aureole are simple.

Rear is plain.

1. Cf. no. 32.

Publ. :

1. *Le Coq*, *1*, p. 57, pl. 57 o.

34 SEATED BUDDHA

III 6111
H 60 mm
Prob. 9th cent. A.D.
Khocho : Allegedly the old city Khocho, purchased

The Buddha is seated in dhyānāsana on a single-petalled lotus throne within a niche, which is elliptical in shape. Hair-do of the Buddha is wig-like and shows no details. Bun is low and flat on top. Face-cut is oval. Features are not cognizable. Parts of closed eyes are preserved. Mouth is small. Ears are long and simple. Both the tips and the lobes are round like nos. 9, 10 and 33. The Buddha wears the saṅghāti in covering mode. Its upper hem is carved in relief, which looks like a cord hanging loosely from the neck-line. Folds of the saṅghāti are roughly carved. They are oblique on the upper arms and crescent-like on the chest. Folds on the lower are undulating and carved symmetrically. The throne of the Buddha is shaped like a bowl.[1] The tips of the petals touch the upper edge of throne. The niche, within which the Buddha is carved, is elliptical is shape. Traces of colour and gild found.

Rear is plain.

Publ. :

1. *Le Coq*. *1*, p. 57, pl. 57 f.

35 SEATED BUDDHA

III 7389
L 240 mm B 70 mm T 8 mm
Prob. 7th cent. A.D.
Kizil : Last Temple, Last Enclosure

The Buddha, seated in dhyānāsana on a lotus throne, is painted on a rectangular panel. He sits against a round aureole. The panel consists of two parts, which are joined together by plaster. Upper and lower parts of the panel are tied together by means of thread. On the reverse, it is lined with canvas and some adhesive. The panel has a conical notch at the centre of each side.[2] It was in use at least for two times, because on the obverse traces of text, written in

2. Cf. no. 13.

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Kharoṣṭhī, are shimmering through.[1] Later on, the seated Buddha was painted over the text. Ground colour of the panel is white, with traces of a reddish brown border seen around its edges. Part of the panel is missing. Hair of the Buddha, painted blue, looks like a wig. Bun is hemispherical. Outline is marked in black and drawn in the form of scallops. Except for the decorative black scallop-shaped outline, no other details are shown. Face-cut is badly damaged. Colours are chipped off. Forehead bears an ūrṇā. Parts of eyebrows, left eye, nose and mouth are drawn in black outlines. The remaining eye is opened. Right ear is partly seen. Colour of the skin is light-pink. Of the garments, only the reddish brown saṅghāti is seen, which the Buddha wears in covering mode. It falls loosely over the drooping shoulders. Upper hem of it looks like a band. One of the folds splays over the right shoulder. Most of the folds of the saṅghāti are shown by means of double outlines painted black. Sturdy body-contour is shown by means of a black outline, which is thicker than the lines used for showing folds. Hands are seen through the lower hem of the saṅghāti. Left hand, which is badly chipped off, rests upon the right hand. Lower hem of the saṅghāti is shown by three simple folds. Folds on the upper arm are undulated while on the lower arm they are coil-like. On the right shoulder of the Buddha a flame is seen, details of which are shown by black outlines. Centre of the lotus throne is painted pink and outlined by black. Anthers of the lotus are shown by means of small circles outlined in black. The portion next to the pink part is painted white. The petals are coloured blue and each petal is distinguished by black outlines, of which only traces are visible. The throne is badly damaged. The aureole is painted pink, blue and reddish brown.

On the reverse, four lines of Kharoṣṭhī text is written, parts of which are faded.

36 TWO SEATED BUDDHAS

III 7394
L 257 mm B 75 mm T 18 mm
Prob. 7th cent. A.D.
Kizil : Largest Cave

Two seated Buddhas in dhyānāsana are painted one above the other, on a fragment of a panel. Each Buddha is painted within a rectangular block. Ground colour of the block is blue having a white border. The Buddhas are seated on lotus thrones which can hardly be seen. They sit against mandorlas and aureoles. Heads of both the Buddhas are tilted to their right. The hairdress of each Buddha is wig-like and the bun is hemispherical in shape. A rhomboidal gilded motif is seen on the hair. Forehead is endowed with an ūrṇā. Bow-shaped eyebrows are forked at the bridge of the nose. Eyes are open. The Buddhas are casting their glances to the right. Nose is shown by means of two parallel lines. Colour of skin is white. Only the red saṅghāti of the Buddha are seen which are worn in covering mode. Traces of outlines meant for folds are found. Rhomboidal gilded motifs, similar to that on the uṣṇīṣas, are painted on the saṅghātis in two rows. One row seen on the upper part of the body consists of three such motifs—one each on the shoulders and third one on the chest. In the second row, three more such rhomboidal signs can be seen one each on the knees and the third one below the hands. The lotus throne, of which only the central parts can be seen, is badly damaged. The mandorlas have white borders with painted red portions next to them, and white centres. The aureoles are also white-bordered and have red centres. Outlines of both mandorla and aureoles are drawn in black. The ornamental border below is painted white and black. Ground colour is white. Criss-cross designs, scrolls and oblique lines with hooks on either end are painted black. The panel is of very light material, probably made of balsam wood, and it is much thicker than all the other panels. The left and the upper sides of the wood are broken.

On the reverse traces of border painted red and some black outlines are found.

37 SEATED BUDDHA

III 7590
L 266 mm B 108 mm T 7 mm
after 7th cent. A.D.
Kizil : Temple of the Helmeted

The Buddha seated in dhyānāsana is painted on a rectangular panel with a conical notch at the centre of each side.[2] The painted Buddha is a secondary work. Primarily the panel was used as a writing-tablet, for there are traces of

1. Since the text has no direct connection with the painting, it is of no concern here. However, it has been taken on the list of unpublished written documents from Central Asia in the MIK Berlin Collection.
2. Cf. nos. 13, 15 and 16.

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north-Turkestan Brāhmī script visible. The ground colour of the panel is white. The Buddha sits on a lotus throne surrounded by a mandorla and an aureole. The hairdress of the Buddha—which had first been painted red, then black—is wig-like and does not show details. The bun is hemispherical in shape. Face-cut is square and having a narrow forehead. Faint traces of colour showing the ūrṇā are found. Eyebrows slightly bended, are forked at the bridge of the nose. The eyes are open, and the nose is shown by two straight lines, which gradually widen near the sides of the nose. Mouth is indistinct. Ūrṇā, eyebrows, eyes and nose are outlined in black. Part of neck is seen distinguished from the chest by means of a black line. Colour of the skin is pink. The garment of the Buddha consists of two parts: saṅghāti and uttarāsaṅga. The Buddha wears the reddish-brown saṅghāti in semi-covering, and the light-green uttarāsaṅga in opening mode. The folds of both the robes are shown by black outlines, most of which are chipped off. The saṅghāti falls symmetrically over the shoulders. Some of the folds are vertical and parallel to its upper hem, while the others are circumflexed. Folds on the knees are damaged. The hands of the Buddha emerge through the upper hem of the saṅghāti. His left hand rests on the right hand. The uttarāsaṅga, painted green, is partly seen between the parallel upper hem of the saṅghāti that hang over the shoulders. Above the upper hem of the uttarāsaṅga a part of the chest is seen, showing a vertical median line painted dark-brown. The light-brown centre of the lotus-throne is shown by black outline. A thin white shade can be seen next to it. The petals are painted light-green. The mandorla is grey-blue. The border of the aureole is painted light-brown, its centre is painted reddish brown.

On the reverse of this panel, painted white, a female devotee is painted. She is kneeling down with hands folded in añjalimudrā, holding a lotus bud with a long stalk. Her black hair is tied into a bun on top in Chinese style and decorated with a red flower or hairpin. Face-cut is round. Only the right part of face is the seen, left side is badly damaged. The cheek and part of chin are round and fleshy. Eyebrows are partly seen. Her eyes are open and casting glance to the right. Nose is concave and has a round tip. Although the mouth is small, it is endowed with thick lips. Colour of the skin is light-pink. Type of garment, worn by the figure, is not recognizable. It is painted red. Brush-strokes are irregular. The folds are shown by thick, gross outlines. The hands of the figure are small and are not well-proportionate to the body.

Primarily, the panel was used as a writing-tablet. Traces of four lines of text written in Brāhmī script shimmer through.[1] Thus, the painting of the reverse is a secondary work like that of the painting on the obverse.

38 SEVEN SEATED BUDDHAS, a standing Buddha and a family of Devotees

III 7594
L 460 mm B 210 mm T 18 mm
7th cent. A.D.
Kizil : Largest Cave

Seven seated Buddhas, one standing Buddha and a family of devotees are painted on a large panel. On its upper part three stūpas are seen. The central one is bigger than the other stūpas painted one each on its either side. They are crowned by triratnas and floating fillets. The triratnas are as though made of leaves. The central leaf is in its complete shape, having wavy edges, and those on the sides are drawn in halves. Two halves of the leaves, together with the complete leaf, look like a triśūla, which is painted white. Below the triratna a circle supported by a crescent is seen which are also painted white. The central stūpa has fillets, which float on either side of the triratna. The ends of the fillets are forked. Each fillet is divided into several grids by means of black outlines. Each grid is filled with red colour. Traces of white colour found on the alternate grids. In the case of the smaller stūpas, each has got one fillet, which floats up towards the triratna of the central stūpa. On top of the triratnas of the side-stūpas, blue umbrellas are painted decorated by black outlines. Their edges are scalloped, and criss-cross decorations made within two simple bands, are found on their

1. The text has no connection with the painting. However, it has been taken on the list of unpublished written documents from Central Asia in the MIK Berlin Collection.

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bodies. On the sides of the triratna of the small stūpa circles are drawn. They, probably, signify sun and moon symbols, which are usually seen on the body of the Vairocana Buddha.[1] A pyramidal chatrāvalī, supported by three red pillars outlined in black, is painted over the aṇḍa of each stūpa and framed by simple borders. Parallel lines are drawn on it from top to bottom, which are interrupted by vertical lines and the entire structure looks as though made of bricks. It is painted white and the details are shown by black outlines. The part between the chatrāvalī and the pillar-support is painted red and decorated with criss-cross designs. In the case of the central stūpa this criss-cross design is separated by a band decorated by vertical lines. In the case of the small stūpa this central band forms the edge. Colours of the decorations are chipped off. The aṇḍas of the stūpas are hemispherical. They are quite small and not in proportion to the medhis. The portion between the aṇḍa and the criss-cross design of the central stūpa, painted red and decorated in black, is supported by a structure, which is decorated with circles framed within simple bands. Details of the parts between the aṇḍa and the criss-cross designs of the small stūpas are destroyed, only a few outlines in black can be seen. The aṇḍa of the central stūpa is painted red and decorated with three rows of everted lotus petals. Each petal is shown between two petals of the next row. The aṇḍas of the small stūpas are painted red and decorated with black criss-cross designs. Medhi of the central stūpa is shown by three planks, placed one above the other in step-like fashion. These planks are supported by slanting pillars. Both the planks and the pillars are painted red. The planks are decorated with three different types of designs. The topmost one has got lozenge motifs. Each lozenge has got a small stroke at one of its corners, which runs horizontally. The plank at the centre is decorated with zig-zag lines while lower one has got lozenges at its centre and triangular motifs on its either edge. The slanting pillars are decorated with floral motifs, of which only traces are left. They are extended to the right and left of the horizontal planks. The decorations on these planks are defaced. This entire stūpa structure forms some sort of upper storey, which rests on two unproportionate thin pillars, painted white and decorated with black. Each pillar carries a capital composed of a triangular structure, above which a round object with some leaves [?] is traceable. It recalls the pūrṇakumbha, an architectural motif frequently found on ancient Indian temple and stūpa architecture. The triangular structure and the pūrṇaghaṭa are painted red and outlined by black. Both the pillars are decorated schematically. The decorative motifs are geometrical and linear. They consist of rhombus, cross and parallel lines. The basis of the pillars are in the shape of a band, painted green, a red triangular structure, a baṇd next to it painted green and a bluish grey ghaṭa are visible. The whole structure rests on a lotus base, the petals of which are painted red and outlined by black. The passage at the centre of the lotus band looks like a staircase whose central part is painted red, and its either side is painted blue and green. The linear decorations are made in black.

A standing Buddha is painted between the two pillars of the central stūpa. The Buddha stands on a lotus pedestal surrounded by an elliptical mandorla and endowed with a round aureole. The head of the Buddha, his right hand, contour of the right part of the body and the garment can be traced only from the remains of faint outlines. His left arm is missing. His garment probably consists of two saṅghāti and uttarāsaṅga. Part of the blue-coloured uttarāsaṅga is seen below the lower hem of the red saṅghāti. Trace of a green lotus pedestal is found, at the centre of which a few parallel lines are seen. The mandorla with a gilded border can be traced only from the outline and some impresions of colour. Red colour is visible next to the border. Colour of the central part of the mandorla is chipped off. The aureole also has a gilded border and its centre is painted red. A devotee, wearing a blue tunic and blue and white pants, is shown kneeling down on the right side of the standing Buddha. The hands of the devotee are folded in añjalimudrā. His face is raised up. The long hair is falling down over the shoulder.

1. Cf. *Williams, 1*, pp. 117 to 119, 121, figs, 1, 10, 18 to 21 and also no. 48.

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Below the standing Buddha a seated Buddha is painted. He forms the central figure, to either side of this Buddha, three more Buddhas each arranged one above the other, are shown. All these Buddhas are seated on lotus thrones and they are in dhyānāsana. Each of them has got an ovoid mandorla and a round aureole. The Buddhas, one above the other to the right of the seated Buddha at the centre, are looking towards their left while the Buddhas to the left, are glancing to their right. The central Buddha and the Buddhas on either side are similar, except for their heads. The central Buddha is sitting upright, whereas the Buddhas on the sides have bended bodies. The simple hairdresses are wig-like. The frontal hair-line are crescent-like. Face-cut of each Buddha is ovoid and the foreheads are decorated with ūrṇās. Ūrṇā of the Buddha to the left of the central Buddha is missing. The eyebrows are bow-shaped and they are forked at the bridge of the parallel lined nose of each Buddha. Mouth is small in every case. Folds on necks are shown by black lines. The central Buddha seems to have a skin-fold on his neck, while the Buddha on his either side has two folds each. Garments of the Buddhas consist of two parts: saṅghāti and uttarāsaṅga. The Buddhas wear the saṅghāti and the uttarāsaṅgas in semi-covering and opening mode respectively and parts of their chests are seen. The median line of the chest of each Buddha is marked by a vertical line in black. The saṅghāti is worn like a shawl. Upper hem falls symmetrically over the shoulders. Its folds are parallel and painted black. The right hand of each Buddha slides through the upper hem and the left hand emerges from the terminal stave of the saṅghāti. The left hand rests on the right.[1] The terminal stave is collected like a skein over the left lower leg. The colours of the saṅghātis are red. Small crosses are painted on the shoulders, upper and lower arms. The areas were first gilded and then the crosses were drawn in black. Parts of the uttarāsaṅgas are seen between the upper hem of the saṅghātis. Several folds of the blue uttarāsaṅgas are circumflexed. The lotus thrones are elliptical in shape. Centres of the lotus thrones of the Buddhas, on either side, are white except for the central Buddha, which is gilded. The lotus of the Buddha, on the left of the central Buddha, shows anthers which are marked by small circles outlined in black. Everted lotus petals are painted green and are outlined in black. They are drawn in two rows. The mandorla of the central Buddha has a gilded border which is divided by a black line. The centre is painted green. The border of the aureole is also gilded and its centre is painted red. In the cases of the seated Buddhas on either side, the borders of the mandorlas are white. The remaining four Buddhas, two each—one on the top and the other below—on either side of the standing Buddha and the central Buddha, are identical to the central Buddha and the Buddhā painted between these two Buddhas on each side, except for the garment. Saṅghātis, the only visible garments, are worn in covering mode. The upper hems of the saṅghātis are falling symmetrically over the shoulders, while the lower parts look like trefoils. Details of the Buddhas on top are chipped off.

A family[?] of devotees, a lady and a man and two youngsters—a girl and a boy—all of them kneeling down, is painted below the central Buddha. Between the Buddha and the devotees two simple parallel bands are outlined in black. The lady holds an incense burner, whereas, the man and the youngsters hold red lotus buds with long stalks. The face of the lady and a few outlines of her figure are seen. Head and face-cut are round. The frontal hair-line is conical and side-locks of the hair are seen near ear. Eyebrows, and eyes are slanting. The hands of the lady are in añjalimudrā. Parts of the right lower arm and hand are seen. Of the left hand only the thumb and outline of the left index finger joining the right hand are seen. The head of the man beside her is shown by a round outline. Part of the hair is shown falling on the forehead, the long hair spreads over the right shoulder. His eyebrows are short and the right part of his face is damaged. Above his small mouth part of moustache is visible. His round chin shows a uniformly painted beard. The man casts his glance down. He is wearing a tight-fitting open tunic,[2] the lower hem of which cannot be distin-

1. Cf. nos, 22, 30, 31, 35 and 37.
2. The dress shows Iranian influence. This type of tunic is frequently seen on the wall paintings from Pjandzikent in Russian Turkestan and in Domoko region of Chinese Turkestan.

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guished. The tunic is painted white. The right hand of the man rests on his waist line while the left is holding a red lotus. His left lower arm is bent at elbow. He is wearing high boots, which are painted black. The boy is kneeling down behind the man. His facial features are of the same type as those found on the lady. He wears the close-fitting white tunic—which is devoid of folds—in the same way as found in the case of the man. It is opened on one side, so that a part of the white pants can be seen. The hands are folded in añjalimudrā and between them a long-stalked red lotus is seen. The girl behind the lady has got a big round head, with traces of bun[?] seen at her back. The facial features are the same as those of the lady. The girl is looking up. She wears a tight-fitting white tunic and a half-sleeved blouse,[1] which is decorated with small red dots. The left arm of the girl is seen, bent at elbow. The hands are damaged, but it looks as if they are also holding a long-stalked lotus, a fragment of which, painted red, is visible near the head of the lady. Probably, a long skirt[?[is seen through the side-cut of the tunic, which is stripped.

Reverse is plain.

39 SEATED BUDDHA

III 8283
L 233 mm B 63 mm T 8 mm
Prob. 7th cent. A.D.
Kizil : Third Cave from the Pass

Traces of small seated Buddhas, two of which are painted on a fragment of a mandorla and two on the aureole of a large Buddha. All are seated in dhyānāsana on lotus thrones against their individual mandorla and aureole which are ovoid and round in shape respectively. The Buddhas are identical and it appears as though they are drawn from the stencil. These Buddhas form the border of the mandorla and aureole of a Vairocana Buddha.[2] The edges and centre are painted red, the colour next to them is blue. Ground colour of the space on which the Buddhas are sitting is dark-red. A white dot is seen near the aureole of each Buddha. The Buddhas have wig-like black hairdresses. Their face-cuts are defaced. The forehead of one of the Buddhas on the aureole, which is more or less in better shape than those of the others, is undoubtedly devoid of ūrṇā. Eyebrows are slanting and forked at the bridge of the nose. Eyes are open, only the forms of the eyes are seen. The irises are missing. The garments consist of saṅghātis only, worn in covering mode, and painted like the mandorlas and aureoles behind, i.e., yellowish grey. The upper hems of the Buddhas look like broad collars, falling symmetrically over the shoulders, devoid of folds. These robes are drawn in a very simple way, showing the body-contours of the Buddhas. The bending of the arms are marked by an oblique line. Hands are roughly painted. The lower hems of the saṅghātis are shown by double lines through which the hands are emerging. The hems below the hands are drawn elliptically. There are also elliptical outlines of the lotus seats visible. The simple mandorlas and aureoles are shown by black outlines.

Reverse is plain.

40 SEATED BUDDHAS

III 8262
L 365 mm B 236 mm T 14 mm
Prob. 7th Cent. A.D.
Kizil : Peacock Cave

Five Buddhas seated in dhyānāsana are painted on a rectangular panel, badly damaged. Traces of another seated figure are found in the right lower corner of the panel. Ground colour of the panel was red, upon which a whitish layer, which is now seen as a few spots only, was painted. Four of the Buddhas are sitting in a row on top of the longer side of the panel. The fifth one sits below, between the second and the third. They are gilded and outlined in black. All are identical, as though they were drawn from the same stencil. Except for the second one, on top from the left, all the Buddhas are defaced. Most probably they are seated on lotus thrones, only impressions of which are found, against ovoid mandorlas and round aureoles. Their hairdresses are wig-like

1. Similar dress is worn by the famous Silk Princess—painted on a wooden votive panel from Dandan Uilik in Khotan region [cf. *Bussagli, 1*, fig. on p. 56].
2. Cf. *Williams, 1*, pp. 122, 123, fig. 9.

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and devoid of details. Face-cut of the well-preserved Buddha, second from the left, is round. His hair-line in the front is crescent-like in shape, and the forehead is embellished with an ūrṇā. Eyebrows are slightly bent and forked at the bridge of the nose, which is shown by means of two parallel lines. His eyes and the mouth are partly damaged. Two folds of the neck, the outline of which is chipped off, are visible. The garment of the Buddha consists of saṅghāti only, which he wears in covering mode. Its upper hem is marked by two band-like outlines. The robe is simple and devoid of folds. The slim body-contour of the Buddha could be seen. Flexions of the elbows are shown by crescent-shaped lines. Parts of the hands are seen emerging through the lower hem of the saṅghāti. The left hand rests on the right.[1] The lower hem, shown in several folds, falls symmetrically over the wrists and on the lower legs. A few elliptical folds are seen below the hands. Impressions of the elliptical shaped lotus[?] thrones are visible. The mandorlas and the aureoles, endowed with thick borders, are shown by outlines. Only a few features of the figure on the right lower corner of the panel—mentioned above—are seen, i.e., parts of the hair, face-cut, upper part of the body, arms and hips. His right arm is bent, while he stretches the left one apart from the body. A band is seen on the waist-line of the figure.

On the reverse, impressions of a mandorla, part of hairdress and face-cut of a Buddha are visible. To his left an impression of a figure with an aureole is found. The panel is painted red with traces of white colour. The secondary use of the panel is suggested by a big-incised square, which is divided into twelve squares in grid-fashion. Each line of these grids forms a half of an incised segment. Two of these segments on either side of the line have the shape of a lentil or leave. Two of these squares are again divided into grid fashion, each of which is endowed with twelve small squares. One of these two grids is made after the big square, i.e., each line of the small squares form the common line for the segments. The other, endowed with small squares, appears to be unfinished.

1. Cf. nos. 22, 30, 31, 35, 37 and 38.

41 SEATED BUDDHAS PAINTED ON A VOTIVE STŪPA

III 7289
H 340 mm
Prob. 9th-10th cent. A.D.
Sängim : Vestibule of Temple No. 7, at the feet of the cult-image, ravine of Sängim

Four seated Buddhas are painted on a simple and roughly made votive stūpa, carved out from a solid block of wood. The medhi is rectangular. The aṇḍa and the chatrāvalī are shaped like a cornice and a pyramid respectively. The Buddhas seated in dhyānāsana are painted—one each on each of the four sides of the medhi. Their colours are badly damaged. Only one Buddha [fig. 41 b] is comparatively in better condition than the others. He is sitting on a lotus throne against an indistinct shaped mandorla and a round aureole. On top of the aureole a lintel-like architecture supported by an abacus of the fragmentary door-pilaster can be seen. Colour of the structure is chipped off, only the outline in black is perceptible. The black, slightly square shaped hair-dress—a typical feature found only in the eastern part of Central Asia, e.g., Turfan oasis, Tun-huang, etc., is wig-like and devoid of details. His face-cut is square, his forehead carries no ūrṇā, and eyebrows are only partially found. The lenticular eyes are open, glancing in front. The corners of the upper eye-lids, near nose, are hooked—a Chineses feature. The nose is shown by a straight streak only. The Buddha's mouth is small and his face-cut and the facial features are outlined in black. Parts of the neck and the chest are seen. The garment of the Buddha consists of two parts: saṅghāti and uttarāsaṅga. Buddha wears the red saṅghāti in semi-covering mode and the uttarāsaṅga—only the impression of the upper hem is found—in opening mode. The saṅghāti falls over the shoulders symmetrically like a shawl. Hands and legs are badly damaged. Traces of lotus petals, indicated by black outlines, are visible.

From the remains of the other Buddhas one can see that the outlines of the main figure and

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of the decorations are very similar to the painting of fig. 41 b.

Publ. :

1. *Le Coq*, *2*, p. 62, pl. 62 i.

42 BUDDHA HEAD

III 7656
H 132 mm
5th-6th cent. A.D.
Tumshuk

Well preserved head of a Buddha. The hair-dress is wig-like and entirely carved with spirals. The hair itself is blue coloured and slightly gilded. Face-cut is oval. Broad forehead shows a hollow cavity meant for ūrṇā. The bow-shaped, black eyebrows are forked at the bridge of the nose. Above almond-shaped half-opened eyes, both upper and lower eye-lids are carved in relief. The white coloured eyeballs are endowed with black pupils. The eyes show a dreamy expression. The nose, the sides of which are distinguished by curved incised lines, is straight. Portion below the joint of the nostrils and above the central part of the upper lip is deeply carved. The mouth of the Buddha is small, his facial expression is serene and contemplative. The remaining ear—the right one—is elongated and carved in detail. Its upper part is kidney-shaped. The lobe is elliptical and narrow. It shows a long hole. The face is entirely gilded.

On the reverse 'U'-shaped hair-line is seen.

Publ. :

1. *Le Coq*, *2*, Vol. 1, p. 28, pl. 42 a.
2. *BK*, no. 465.

Illustr. in :

1. *Hambis*, *2*, K 8, pl. 9 a, c.

43 BUDDHA HEAD

III 8363
H 52 mm
Date...
Tumshuk

Fragment of a Buddha head. Only the part of left cheek and uṣṇīṣa are seen. According to the *AR* it is head of a Buddha-statue, but doubt remains.

44 BUDDHA HEAD

III 7415
H 51 mm
Prob. 7th cent. A.D.
Kizil : Last Temple, Last Enclosure

Badly eroded head of a Buddha. The hair-dress is wig-like and from the right side of the head it is apparent that it was devoid of details. The flattened bun is knob-like in shape. Traces of hair-line in the front are found. Impressions of eyes, nose and mouth are left. Ears are elongated, details withered away though.

Rear is split up.

45 RIGHT UPPER ARM OF VAIROCHANA BUDDHA

III 8133
L 65 mm
pre 700 A.D.
Kizil : Largest Cave

Right upper arm and part of lower arm of Vairochana Buddha, which is apparent from the Sūrya figure on the right shoulder.[1] According to the Avataṁsaka Sūtra, the triangles and the circles are the forms in which the Buddha sometimes exists.[2] On top of the upper arm a Sūrya figure, seated in pralambhapādāsana, is carved in relief within a circle, which is decorated with a pearl border and the surface is endowed with rays. Sūrya's right arm is raised and the left hand rests on his left thigh. He wears a turban, a close-fitting armour and loose pants. On either side of the roundel a galloping horse is carved in relief.[3] Part of the head of the horse to the right of the Sūrya can be seen, while it is missing in the case of the other horse.

On the outer and the inner sides of the upper arm two standing devotees—each within an elliptical mandorla—are carved. The mandorlas are endowed with simple thin borders and surfaces incised with rays. The devotees have their hands folded in añjalīmudrā. The one on the outer arm stands on a lotus-pedestal. His facial features are not very distinct. He wears a turban and a dhotī. The upper part of his body is uncovered.

1. *Williams*, *1*, pp. 117-119, nos. 1, 4, 9, 14 and 16.
2. *Ibid.*, p. 120.
3. *Grünwedel*, *2*, pp. 33-34, fig. 67.

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The devotee on the inner arm is damaged. Facial features and dress are uncognizable. On his right an animal is seen facing him. Between the figures, triangular and circular symbols are carved in relief. A hole is seen on the section of the upper part of the arm, which is meant for fixing the arm to the shoulder. The arm is gilded entirely.

Publ. :

1. *Le Coq and Waldschmidt, I*, Vol. VI, p. 71.
2. *Le Coq, 3*, p. 60, fig. 73.

46 LEFT HAND WITH ALMS-BOWL

III 7419
L 45 mm
Prob. 7th cent. A.D.
Kizil : Largest Cave

Left hand of a figure holding an alms-bowl. Because of the jālāṅguli visible between the index finger and the thumb and because of the alms-bowl it seems to be a hand belonging to a Buddha. Part of the wrist is seen. Its section shows a hole meant for fixing it with a dowel to the lower arm. The hand had been gilded entirely, while the bowl, filled with alms, shown by numerous diamond-shaped carvings, is painted blue and white respectively.

47 FLAME-BORDERED MANDORLA

III 7517
L 164 mm
Date...
Kizil : Statue Cave

Part of a carved flame-bordered mandorla, a type usually associated to Buddha figures. The edge of the border is endowed with a simple band. The flames are carved in a stylized way, each forming a shell, the nucleus of which is shown as a deeply carved hole. Traces of yellow colour are found.[1]

48 THRONE

III 7387
L 110 mm B 50 mm H 58 mm
Prob. 6th cent. A.D.
Kizil : Peacock Cave

A rectangular throne shows its front part carved with lozenges. The remaining three sides are plain. The carved part is simply bordered on three sides. This type of thorne seems to belong to a Buddha[2] and is typical of Kizil. It shows traces of paint. Ground colour is white, the surface is red and in the front part traces of red and blue are found. On one of the narrow sides a blue border is painted. Underside of the throne has got two holes, probably, to fix the throne to a niche.

49 HUGE MANDORLA WITH FLAME

III 55
H 1119 mm
Prob. 6th-7th cent. A.D.
Prob. from Kizil

A huge mandorla carved out from five planks. It is ovoid in shape and slightly concave. On its top, on the reverse, a fragmentary wooden clamp joining two planks together can be seen. Some of these planks are filled with wooden dowels. The mandorla has a simple border and is entirely decorated with incised flames. Identical flame-decorations can be seen on those of the Buddhas from Kizil, carved on wood. Ground colour is white. The mandorla is gilded entirely.

Reverse is plain. Traces of white colour are found.

50 FRAGMENT OF A MANDORLA[?]

III 7789 c
L 80 mm
Prob. 8th cent. A.D.
Kumtura : Cave 12

Fragment of a roughly carved flame-bordered object. It seems, as though it were unfinished. The fibrous edges were yet to be smoothed.

51 FRAGMENT OF A MANDORLA [?]

III 7540
L 131 mm
Prob. 8th-9th cent. A.D.
Hasar Shahri

Fragment, either of an aureole or of a mandorla. Its edge is carved with scroll-shaped flames which are quite stylized. Traces of white paint are found.

Reverse is flat but the wavy-edged end is incised conically. It is painted red entirely.

1. Cf. no. 62.
2. Cf. nos. 21, 23 to 25, 28 and 29.
3. Cf. nos. 21 and 28.

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52 HANDS IN DHYĀNAMUDRĀ

III 4558
L 140 mm
Prob. 8th-9th cent. A.D.
Khocho

Hands of a Buddha in dhyānamudrā. Both hands show jālāṅguli between the index fingers and the thumbs. The left hand rests on the right. Both wrists are narrowed by means of chiselling which is done in the same way as that of the fluting technique found on stone tools. The fingers are carved without nails. Both palms show the outlines of the hands and are devoid of details.

53 PART OF SEATED BUDDHA

III 4545
H 43 mm
Prob. 8th-9th cent. A.D.
Khocho

Fragment of a seated Buddha. It shows part of left knee, right foot and left lower arm with incised garment folds. Folds on the lower arm are coil-like and on the knee circumflexed. On its reverse two sockets are seen, probably, to fix it to the niche-wall. Traces of red and black colours are found.

54 LEFT HAND

III 4559
L 136 mm
Prob. 8th-9th cent. A.D.
Khocho

Left hand of a Buddha. Jālāṅgulis are seen between all the fingers. Nails are prominently marked by means of arch-shaped lines which are incised. The palm shows all the finger-lines. The hand is broken from the wrist. The section of the wrist shows three wooden dowels, probably for the purpose of fixing the palm to the lower arm.

55 EAR OF A BUDDHA

III 4580
L 160 mm
Prob. 8th-9th cent. A.D.
Khocho

Left elongated ear of a Buddha. The upper part of it and the auricle are carved elaborately. In order to show the anatomy of the external ear two lines are incised and the auditory canal is carved like a hook. The perforation of the earlobe is exaggerated. Traces of white paint are found.

56 FRAGMENT OF A MANDORLA[?]

III 4571
L 185 mm
Prob. 9th-10th cent. A.D.
Khocho

A fragment, probably, of a mandorla, showing remains of a flame border. This type of border suggests its being a mandorla belonging to a Buddha figure. The flames are gilded and painted vermilion. The portion next to them are carved like a cord and embellished with heart-shaped motifs, painted one behind the other. Three such motifs, each one of which has a different colour scheme and is painted within red outlines, form an unit which is alternately repeated. The colours of each unit are as follows: 1. white, light-green, dark-green, 2. white, red, vermilion and 3. white, light-blue and dark-blue. Next to this ornamental border a simple gilded border is seen.

57 SMALL BUDDHA-HEAD

III 4692
H 45 mm
Prob. 9th-10th cent. A.D.
Khocho

Badly damaged head of a Buddha. His cap-like hairdress is devoid of details, and his forehead, lacking ūrṇā, shows traces of arched eyebrows which are faintly ridged and forked at the bridge of the nose, only impressions of which are left. The half-closed eyes, bearing heavy eye-lids, are carved close to the nose. The heavy eye-lids and the hooked corners of the eyes are of Chinese type. His small mouth consists of thin lips. On the remaining left ear—partly damaged—faint traces of colour are found.

58 BUDDHA-HEAD

III 4704
H 85 mm
Prob. 9th-10th cent. A.D.
Khocho

Head and portion of a neck of a Buddha. The hair, painted black, is tied into a big bun [uṣnīṣa] to which, probably, a jewel is fixed.

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Between the frontal hair-line which is carved vertical and parted at the centre, a conical edge is to be seen. The elongated face has a round and heavy chin. The features are roughly carved. Thick eyebrows and large eyeballs produce a fiery look. Below the broken tip of the nose thick lips are perceptible.

59 RIGHT HAND OF A BUDDHA

III 6092
L 121 mm
Prob. 9th cent. A.D.
Khocho

Right hand of a Buddha, probably, in abhayamudrā. Jālāṅgulis are seen between the fingers which are well preserved, except for the small finger which is flaked off. The wrist with supposed parts of the garment is to be seen. The hand is entirely gilded.

Publ. :
1. *Le Coq 1*, p. 57, pl. 57 q.

60 RIGHT HAND OF A BUDDHA

III 6094
L 110 mm
Prob. 9th cent. A.D.
Khocho

Right hand of a Buddha. Similar to no. 59. The index and the small finger are badly damaged. On the middle finger a nail is found which is shown by two parallel outlines. A hole is to be seen on the section of the wrist which is meant for fixing the wrist to the lower part of the lower arm. Traces of gild are found all over.

61 RIGHT LOWER ARM OF A BUDDHA

III 8305 d
L 53 mm
Prob. 9th cent. A.D.
Murtuk

Right lower arm of a Buddha. The palm, embellished with an incised cakra [one of the mahāpuruṣalakṣaṇas], probably, was in abhayamudrā. The thumb and parts of fingers are damaged. The arm is entirely painted yellow some traces of gild are found.

1. Cf. nos. 9 and 10.
2. Cf. *Le Coq, 1*, pl. 2b and 6a respectively.

62 FRAGMENT OF A MANDORLA[?]

III 8342 b
L 255 mm
Prob. 8th-9th cent. A.D.
Murtuk

The segment of a mandorla endowed with a flame border, probably, belongs to a Buddha. The flames are incised in a stylized way within two simple bands. The surface of the mandorla is partly decorated with wavy incised lines. Traces of white, yellow and red colours are found. Compare no. 47.

63 FRAGMENT OF A MANDORLA

III 7781
H 96 mm
Prob. 9th-10th cent. A.D.
Yarkhoto

Painted fragment of a mandorla probably, belongs to a Buddha. Colours are badly damaged. Only faint traces of hair, part of face and right hand of the Buddha, seems to be in vitarkamudrā, are seen. Reverse shows part of a mandorla, which is both carved and painted. The border, carved schematically, shows a wavy design on the outer edge. The central part is ornamented with crescent motifs and the inner edge with pearl decorations, which is one of the favourite motifs accepted by the artists of Khocho.[1] Besides wood, same motif can also be seen on the wall-paintings and textiles from Khocho.[2] Traces of colour are found on the border as well as on the surface of the mandorla. The colours used are white as ground colour, blue, green and red.

64 BODHISATTVA SAMANTABHADRA

III 7364
H 96 mm
Prob. 7th cent. A.D.
Kizil

Bodhisattva standing on a simple pedestal against an elliptical mandorla and a round aureole. He holds a jewel in the right hand, while his left hand rests on the waist. According to the description given in the Durgatipariśodhana Maṇḍala of the Niṣpannayogāvalī,[3] he is identified

3. *Bhattacharya, 1*, p. 83—see, samantabhadraḥ suvarṇavarṇo ratnamañjarībhṛddakṣiṇapāṇiḥ—Niṣpanna. p. 67.

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as Bodhisattva Samantabhadra. His head is adorned with a partly damaged crown which is ornamented with bands, a large rhombus as the central jewel and a few incised linear decorations. His facial features cannot be distinguished as the oval-shaped face is damaged. His hair is falling over the shoulders. A pearl necklace, incised like teeth, hangs loosely around his neck. Upper part of the undressed body, on which faint traces of white colour are found, is carved tenderly. His right arm, bent at elbow, and the right hand with the jewel is placed near the chest. The jewel looks like a pot at the bottom but on its top it resembles a triratna. Three incised lines are seen between these two parts. A long scarf is carved over the shoulders like an aureole which hangs symmetrically along the contours of the upper arms and legs upto the lower hem of the dhotī. Folds on its ends are incised vertically. The upper hem of the blue dhotī is carved like a simple band, and the terminal stave like a vertical band. Parts of the dhotī along the legs are ridged in order to show their contours. Folds on the thighs are vertical[1] and slanting on the lower legs. Lower hems are rounded above the feet. Surface of the hemispherical pedestal is plain. The body of the stand, having a grooved edge on top, is slightly vaulted. Colour is indistinct.

Rear of the figure is plain.

65 BODHISATTVA[2]

III 7648
H 240 mm
After 7th cent. A.D.[3]
Kum Arik : Great Stūpa [on the road Kucha-Kirish]

A beautifully carved Bodhisatva is standing on an elaborately carved lotus pedestal. Head and lower arms are missing. A double-stringed pearl necklace embellished with a rhomboidal pendant adorns his neck. The pearls are incised like teeth and separated by a simple band between them. The pendent is ornamented with incised linear decorations. A narrow shawl is carved across the chest, the terminal stave of which hangs over it vertically. Parts of the shawl, passing over the shoulders, are symmetrically carved around the upper arms, and are endowed with simple bracelets. Two parallel lines are incised to indicate the folds of the shawl. Upper part of the body is well proportioned and carved slender. The figure wears two skirts: a short one over a long one. The short skirt is tied by a sash like a belt at the waist whose ends are hanging vertically between the legs. Folds are incised lengthwise in front and at the back they are circumflexed. Lower hem of the skirt is wavy.

The long skirt spreads partly down to the lotus. Folds near feet are carved in a way, as though the lower hem was removed for showing the feet of the Compassionate One. Contours of the legs are shown by carving the skirt in 'wet cloth' technique. The elliptical folds are chiselled like steps. Those on the rear of the figure are partly vertical and flaring near the lower hem.

The pedestal, carved in detail, shows a full-bloomed lotus. Two parts are seen: central one, i.e., anthers shown by a flat surface on which the Bodhisattva stands and two rows of petals, the other one shows two rows of everted lotus petals.

Publ. :
1. *Le Coq*, *2*, Vol. I, p. 29, pl. 44 a.

66 BODHISATTVA PADMAPĀṆI

III 6120
H 107 mm
Prob. 8th cent. A.D.
Khocho [purchased from indigenous people]

The standing Bodhisattva Padmapāṇi is wearing a badly damaged crown, endowed with the Dhyāni-Buddha Amitābha on the crest which is badly damaged, only the waistline and the crossed legs and a leaf motif on its either side are recognizable. It is conical in shape and the apex looks like a bun. His elongated oval-shaped face with narrow chin shows facial features closely related to Indian type. The slightly ridged and bow-shaped eyebrows, forked at the bridge of the nose, stretch over the forehead, encrusted by thick plaster of white colour, cannot be discerned

1. Cf. nos. 11, 13, 14 and 71.
2. According to Le Coq, it is a statue of an Avalokiteśvara, found from the excavation of a stūpa—a shrine of Avalokiteśvara.
3. Le Coq has dated the figure to 7th-8th cent. A.D. but with a question mark. On the basis of the style of carving the necklace and slim structure it may be dated to the 7th cent. A.D. as that of the drum-player [cf. no. 85] but because of the dress which is Chinese in character—an element found in Kucha at a later period, it has been given a probable date, i.e., after 7th cent. A.D.

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but the right one is lenticular in shape and open. The small mouth is endowed with thin lips. The long ears with flared earlobes do not show details. The head of the figure is slightly inclined forward, and around the well proportioned neck a single-stringed pearl necklace is carved. He wears a long garland, made of two rows of pearls and fastened by a large spacer near his navel, which is decorated with linear designs and an incised rhombus at the centre. One string is hanging down from it like a chain and the other is bifurcated and forms a loop on either thigh. Judging by the profile the rounded part of the garland is adjusted to the waist band. This type of ornament is known as channavīra.

Right arm is missing completely, the left—broken at the elbow—is adorned by an armlet, having a simple band and a lozenge-shaped jewel at its centre. Upper part of the body is undressed. The figure wears a dhotī which shows a plain band at the waist-line and a few folds on the lower legs. The contours of the legs can be seen due to the 'wet cloth' technique. The thighs are devoid of folds. Below the lower hem of the dhotī only parts of the lower legs are visible. Feet are missing. Traces of white, red and black colours are found.

Rear of the figure is plain. The proportion of the figure is not well maintained. The head is not in balance with the entire body-structure and so is the case with the upper and lower parts of the body.

Publ. :

1. *Le Coq, 1*, p. 57, pl. 57 b.

67 CROWN OF A BODHISATTVA

III 4733
H 83 mm
Prob. 8th-9th cent. A.D.
Khocho : Temple u

A badly damaged figure of the Dhyāni-Buddha Amitābha seated in dhyānāsana on a throne and against a mandorla, decorated all over with incised rays. Most probably, he belongs to the crown of the Bodhisattva Padmapāṇi. Details of the Buddha and the throne are destroyed. Underneath the throne a deep hole can be seen, which was made to fix it to the crown of a Bodhisattva by means of a dowel.

68 LOWER PART OF A BODHISATTVA

III 4735
H 141 mm
Prob. 8th cent. A.D.[1]
Khocho : Temple u

Lower part of a Bodhisattva carved after the Gandhāra model.[2] He sits in pralambhapādāsana on a high throne with his tiptoes placed on a foot-rest. The lower legs are crossed and the feet, with heels raised up seem to form an arch. The upper garment of the Bodhisattva exhibits numerous symmetrical folds, cut oblique on the thighs and interlocked on the lower legs. Three ends of a lower garment can be seen on either side of the raised heels and between the insteps of a feet forming an arch. They are cone-shaped showing parallel zig-zag folds. Tassel-like ends of a sash, tied around the waist, are hanging in the front between the thighs. The contours of the legs are prominently shown. Part of the right knee is missing. The rectangular foot-stand has a flat surface. There is a hole for fixing it to the figure can be seen in its centre. Only its front part is carved in detail, the other sides are undecorated. It shows a beaded border next to which a simple narrow band is seen. Below this, a string with zig-zag lines is carved, between which one or two lines are deeply incised, creating the effect of "negative" triangles in the upper, and of "positive" ones in the lower row. There is little doubt that stylized lotus petals are represented in this decoration. The portion below these decorations, as well as the rear of the figure are plain.

Publ. :

1. *Le Coq, 2*, Vol. I, p. 29, pl. 44 d.
2. *Grünwedel, 1*, p. 100, pl. XVIII, fig. 1.

1. Le Coq dates it to 6th-7th cent. A.D, but he is doubtful about this date. The fragment strongly exhibits Gandhāra elements, e.g., the sitting position and the folds on the garment cf. *Grünwedel, 1*, p. 102 and *Ingholt, 1*, fig. 325 which may lead one to think of its belonging to an early date. However, the decorative motifs found on the footrest are stylized and they are found, with slight variations, in the region of Turfan oasis [cf, nos. 337, 338] and dated to 8th-9th cent. A.D. On the basis of almost the same ornamentation on the foot-stand, e.g. the stylized beaded border, geometrical and linear decorations, it has been put into a probable date, viz. 8th cent. A.D.
2. Cf. no. 71.

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69 LOWER PART OF A BODHISATTVA

III 4736
H 95 mm
Prob. 8th-9th cent. A.D.
Khocho : Temple u

Lower part of the body of a Bodhisattva[1] wearing a long skirt and a small one on top of it whose upper part is tied by a band and in the front it is endowed with incised oblique lines which looks like a twisted cord.[2] Two partly damaged pearl-strings hang vertically from the centre of the waist-band down to the knee and then gradually curve on the side similar to that of Bodhisattva Padmapāṇi.[3] On the outer edge, a simple band is seen to which pearls are fixed in a way as if they were hanging. This is a typical Khocho feature.[4] Folds, both in the front and in the rear are incised. The vertical folds of the lower hem of the skirt show big scroll-like curves. The folds on the long skirt are also vertical but circumflexed along the bend of the pearl-string on either side. The straight folds between the two legs recall a dhotī, but that it is a skirt is clear from the rear of the figure, where they are hanging vertically upto the feet and the lower hem of the small skirt is flaring near the ankle. Part of a stole [?] hangs in crescent manner across the rear of the knees. There seem to have been several coatings with white as ground colour. Vermilion and black were applied later on. Finally the figures seems to have been gilded. Only traces of colours are seen on the figure, on the lower part of the garment and on the pearl strings.

70 BODHISATTVA HEAD

III 4737
H 140 mm
Prob. 8th-9th cent. A.D.
Khocho : Temple u

A crowned head of a Bodhisattva. The edge of the crown is depicted by two parallel simple bands. Above them, in the centre, a disc, divided into four equal parts by means of two straight lines is seen. Either side of the disc is flanked by a leaf and a pointed motif. This central motif is extended by incised criss-cross designs. Details of back-brushed hair, partly damaged, are shown by lines incised at regular distances. At the centre of hair, near forehead a perforation is found. Face-cut is oval and smooth but damaged forehead shows traces of bow-shaped eyebrows. The large and lenticular eyes are expressionless. Ill-proportioned nose, looks like a trefoil, is partly damaged. The lips with deep corners have a smiling expression. The lower lip is pointed. Fleshy cheeks gradually taper towards narrow chin. Right and part of left ear are missing. Traces of white colour are found.

71 SEATED FIGURE[5]

III 8147
H 160 mm
7th-8th cent. A.D.
Kizil : Peacock Cave

A crowned male figure seated on a wooden block in pralambhapādāsana.[6] The lower legs are crossed and only the toes rest upon the ground. Right lower arm is missing and left hand rests on the left thigh.

The edge of the square crown has two rows of pearls, carved as teeth. At the centre a large disc with a peony-shaped flower is seen. The anthers, roughly carved, seem to pour from the centre of the flower. Either side of the central disc is incised with lozenges. The hair of the figure is back-brushed as in no. 70 but with slight difference— it is projected in the front and gradually rises and forms a sharp ridge. It falls symmetrically over both shoulders. Oval face had got broad chin. Smooth forehead shows faint traces of eyebrows, the closed eyes resemble the shape of cowrie. Broadened mouth shows the lips with deep curve at the corner, which produces a smiling effect. Long earrings are hanging symmetrically over the shoulders. Linear decorations are made by incision. On top of each earring a circle, divided into four equal parts by an incised cross, is noticed. A thick necklace adorns the moderately long neck. The pearls of the necklace are incised like teeth, between two

1. Cf. no. 65.
2. Cf. no. 102.
3. Cf. no. 66.
4. Cf, nos. 9, 10, 66, 73 to 75, 88 and 102.
5. According to Le Coq, it is a figure of a god [cf. *Le Coq*, *2*, Vol. I, p. 29].
6. Cf. fig. 68.

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simple bands. Fragment of a long scarf hangs over the shoulders like an aureole, part of which can be seen passing over the left elbow. Upper part of the body is covered. Chest-muscles are stronly shown. Body-contours are slim, and due to the angular waist, the structure looks like the letter 'X'. The garment is roughly carved in 'wet cloth' technique, showing the contours of the legs. The lower dress looks like the pants. Below the waist a simple band is seen, which may either be a belt or just the collected upper hem. Double folds are incised straight on the thighs and they are elliptical on the lower legs. Rear of the figure is plain. The figure bears many Kizilian features, e.g., the scarf over the shoulders recalling an aureole, hanging feet— which is frequently seen in the wall-paintings from Kizil and the double outlines—another element used often in paintings and wood-carvings.[1]

Pub. :

1. *Le Coq, 2*, Vol. I, p. 29, pl. 44 e.
2. *BK*, no. 461

72 STANDING FIGURE

III 4734
H 137 mm
Prob. 8th-9th cent. A.D.
Khocho : Temple u

A standing female figure, wearing a crown. She probably, stands against a mandorla. The figure is badly damaged. The crown seems to be divided into three parts and looks like a trefoil. The central part is conical, details cannot be discerned. On either side of the cone floral motifs are seen. Using floral motifs on the crown is a common element in Khocho.[2] Hair is back-brushed.[3] She has long hair falling over the shoulders. Oval face is damaged, hence, details are not clear. Ears are adorned with round ear-ornaments. She wears a tight-fitting tunic. A scarf[?] is tied around neck like that of a boy scout's. A double sash is seen on the narrow waist. Part of the simply bordered lower hem of the tunic is visible. Right hand of the figure is missing. Left hand, much damaged, rests on the waist. Lower part of the body is missing.

Rear of the figurine is plain.

1. Cf. nos. 11, 13, 14, 17 and 64.
2. Cf. nos. 66, 70, 73, 74 and 93.

73 MANY ARMED GOD

III 4765
H 96 mm
Prob. 9th cent. A.D.
Khocho

A small, many armed god standing on a hexagonal pedestal, which is fixed to a richly carved lotus stand. Conical crown, shaped like steps, is elaborately carved. Edge of the crown shows two simple bands, above which leaf-like motifs are carved elevated, each of which is having a vertical row of pearls in its centre. Lower part of the step-like cone, in the centre, is without carvings but its top is embellished with leaf-motifs erected in relief. Apex of the crown in pentagonal on which a four-petalled [chaturdala] flower is carved. Oval face, endowed with faint impression of ridged eyebrows, streak-like eyes with hooked eye-angles near nose and small mouth, looks Chinese. The ears are embellished with large and round-shaped ornaments, each of which has a big jewel in its centre and pearls are fixed around it. His chest is richly adorned with necklaces of various sizes. The necklaces have two simple bands, below which pearls are carved.[4] A large shawl, shown over the shoulders projected upwards, hangs symmetrically over the arms and forms a double-loop on the thighs. Four arms, two on either side, are seen bended at elbows, but all the lower arms are missing. That the figure had many arms is suggested from the form and the big hole on either side of his shoulder. The main part, from which the arms originate, most probably, was bevelled in accordance to the chiselling of the side of the shoulder and endowed with a tenon in order to fix it to the big hole. The upper part of the body is uncovered. A simple band passes across the chest. The figure wears a long skirt-like dress, which shows a few vertical folds. Either side of the lower part of the dress gradually flares outwards. On top of the long skirt a small skirt is being worn like nos. 65 and 69. On the waist a thick simple band, probably a sash, is seen, lower part of which is incised by two parallel lines. Lower hem of the small skirt is simple and carved wavy. Below this, a richly

3. Cf. nos. 70, 74 and 91.
4. Cf. nos. 9, 10, 66, 74, 75, 88 and 102.

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carved belt with pearl-chains hanging in loop-form, is seen. Between these loops, chains with tassels hang vertically. Feet, seen below the lower hem, are decorated with anklets.

Rear of the figure is equally carved in detail as that of the front. The crown is partly carved in the same way as found in the front and partly left simple. The shawl covers the back entirely down to the waist. The folds are carved symmetrically on the sides and they fall vertically as if the shawl were tucked up on the shoulder-line. Folds between the symmetrical and vertical pleats are elliptical. Part of the necklace with a long tassel in its centre is seen.

The small skirt with 'U'-shaped lower hem shows incised folds parallel to the edge. Pearl-chains hang over the small skirt in the form of two parallel ellipses. A group of three vertical chains is carved repeatedly. Four tassels, two joined together in the centre and one on either side of the joined tassels, besides long elliptical chain with three tassels at its centre and vertical chains on either side are seen thrusting from the lower hem of the small skirt. These are the parts of the belt of the long skirt. Central part of the long skirt is without folds but on the sides parallel pleats are carved. Traces of colour are found.

The oval-shaped lotus-stand has a hexagonal socket for fixing the pedestal of the figure. The pedestal has got a few incised zig-zag lines. On the edge of the lotus-stand a pearl border is carved between two simple bands. Above this band a single row of everted lotus-petals is carved. Tips of the petals are round as the pearls of the border. Traces of white paint are found on it.

Publ. :

1. *BK.* no. 477.

74 DEITY SEATED ON A DEMON[1]

III 6106
H 122 mm
Prob. 8th-9th cent. A.D.
Khocho : purchased

A deity seated on a demon in ardhaparyaṅkāsana. He sits on a double-cushion and against a mandorla. The demon as the vehicle of the deity suggests its being the representation of Kubera, the God of wealth. In Bhārhut, Kubera is shown standing on a large-eared dwarf.[2] According to the Hindu iconography he could be a Nirṛti—Lord of the south-west direction, riding on the shoulders of a man [?][3] The figure wears a crown made of lotus-petals. Edge of the crown consists of a simple band, having a triangular jewel on either side, above which two rows of petals are seen. On the lower row three petals are carved, one at the centre and one on either side. Petals of the upper row are narrower than the lower row. Part of back-brushed hair represented by incised oblique lines at regular distances, is one of the typical features found in Khocho.[4] Part of the long hair is seen falling on the right shoulder under the shawl. Besides this, the way of two locks passing over the long ear can only be found in Turfan oasis. The representation of this element is found both on the wooden sculpture as seen here and on the wall-paintings from Bezeklik, e.g., the Praṇidhi-scene no. 15 of Temple no. 9[5]—where the hair-styles of the devatā-figure and of the devotee are painted in the same style as in the case of this figure, i.e., no. 74. Oval face with heavy chin is damaged. Traces of facial features are seen, but cannot be distinguished. Only the large slanted eyes are recognizable. A single-stringed necklace adorns his neck.[6] Upper part of the body is uncovered. A long and narrow shawl is shown turning around the body. One end of it hangs vertically over the belly, while the other end passes from the left part of the chest to the shoulders. The shawl further passes under the right elbow. Right arm of the deity, bended at elbow, rests on the right thigh. The lower arm, with damaged hand, is raised up near the shawl. It shows a simple wrist-band. Left arm is missing entirely. He wears a long skirt, and a short one on top of it.[7] A simple belt is seen which encircles the belly. The short skirt is devoid of folds. Elliptical folds on the long skirt, chiselled like steps, are seen on the lower right leg. Only a part of left thigh can be seen which indicates that

1. The figure also suggests of its being one of the three Lokapālas, viz., Virūpākṣa, Virūdhaka and Dhṛtarāṣṭra, who have crouching demons as their vehicles.
2. *Coomarswamy, 1*, fig. 20.
3. According to the Hindu Cannon, Nirṛti has a man as his vehicle. In this case the figure on which the deity sits is a demon.
4. Cf. nos. 70, 72 and 91.
5. Cf. *Le Coq, 1*, pl. 29.
6. Cf. nos. 66, 69, 75, 88 and 102.
7. Cf. nos. 65 and 69.

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it was in hanging position. Mandorla of the figure is damaged. Probably, it was in elliptical shape.

Rear of the figurine is flat.

Sturdy and big-headed demon seems as though he is being suppressed by the super power of the deity. The demon has a bald head, large disc-like eyes and crooked ears. The nose is damaged. The mouth is wide spread showing slightly projecting tongue and big upper teeth. Everything together makes the figure ferocious. Chest of the demon is bulging due to the pressure. His left arm is stretched backwards. Right part of the demon is flat. Traces of the white colour are found.

Publ. :

1. *Le Coq*, *1*, p. 57, pl. 57 i.

75 SMALL DIVINE FIGURE, within the part of a Triptych

III 6109
Total H 48 mm
Prob. 9th-10th cent. A.D.
Khocho : From the rubbles of one of the temples situated on the south of Ruin K

A small divine figure seated on a beautifully carved lotus throne in padmāsana. He sits within the core of an elevated lotus bud, one of the parts of a triptych. Only one third of the bud with conical projection in the front on which the lotus throne rests, is seen. On the right side of the bud two holes are found for clamping it with the other part of bud.[1] Edge of the bud is decorated with beaded border, which looks like a mandorla. From the tip of the projected bud pearl-garland hangs symmetrically on either side. The pearls are carved below a simple band.[2] The garlands hang in scallop form. End of each garland bears a tassel. That it is a lotus bud is clear from the rear, on which seven petals, carved alternately one above the other in three rows are seen.

The head of the figure, tilted towards his right, is embellished with a conical crown. The triangular motifs above the rim of the crown recall the Sassanian type.[3] The features on the cute oval face are not very distinct. Garment of the figure consists of two parts like those of the Buddha, i.e., saṅghāti and uttarāsaṅga. The dress is worn in semi-covering mode. On the shoulders and upper part of the body the folds are incised vertically and on crossed legs they are slanted.

The lotus throne consists of two parts. Upper part of the lotus seat is shaped like a bowl. Surface is flat and on its side, petals are carved alternately one above the other in two rows. From the elevation, the lotus-seat looks like an 'X'-shaped stool. It has a broad band at its centre and a narrow band on either edge. The space between these bands is carved with lotus-petals, tips of which touch the band near the edge.

Publ. :

1. *Le Coq*, *1*, p. 57, pl. 57 e.

76 STANDING GODDESS

III 6119
H 166 mm
8th cent. A.D.
Khocho : Stūpa temple near Ruin v

A crowned female figure with an aureole. The aureole suggests her divinity. A cone-shaped crown, quite high, decorates her head. The crown is partly damaged and partly encrusted. Near the edge of the crown two bands are incised, which meet at the edges of the central jewel, shaped like a lozenge, and from there they splay out gradually on sides of the crown. Hair of the goddess is back-brushed. In spite of the thick encrustation, the oval face shows large round eyes with frowning eyebrows. The long ears have pointed tips, a feature usually found on the representations of demons. Ear-lobes flare outwards. Right arm of the deity, damaged from the elbow onwards, is raised up and the left arm is seen near the dhotī. A single-stringed pearl necklace [ekāvalī] hangs between the breasts of the uncovered upper body. The necklace is carved in typical Khocho style.[4] A long scarf is seen hanging behind the head down to the left elbow, where it turns twice. She has a narrow waist and wears a short dhotī below the abdomen.

1. Cf. no. 79.
2. Cf. nos. 66, 69, 74, 76, 88 and 102.
3. Cf. *Ghirshman*, *1*. fig. 320.
4. Cf. nos. 66, 69, 74, 75, 88 and 102.

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Upper hem of the dhotī is collected like a cord over which part of the garment, triangular in shape, can be seen. Folds on the right thigh are incised horizontally.[1] Right leg of the figure is missing from the thigh, and the left leg from the ankle onwards. Traces of gild and red colour are found.

Reverse of the figure is plain.

Publ. :

1. *Le Coq*, *1*, p. 57, pl. 57 g.
2. *BK*, no. 481.

77 MONK AS A DEVOTEE

III 4784
H 54 mm
Prob. 9th cent. A.D.
Khocho

A small figure of a standing monk with hands in añjalimudrā like that of a devotee. Hands are damaged. His head is tonsured, which is painted black. Oval face shows Chinese features. Eyebrows are ridged and slanted. Streak-like eyes are opened. Ears are proportionate. Garment of the monk consists of the same parts as those of the Buddha, e.g., saṅghāti and uttarāsaṅga. The saṅghāti is worn in semi-covering mode. Folds are carved like steps. The uttarāsaṅga is devoid of folds. The sash of it can be seen through the saṅghāti—hanging at the centre, between the lower part of the body. The robe is painted white and then gilded.

Rear of the figurine is plain.

Publ. :

1. *BK*, no. 475.

78 MONK AS A DEVOTEE

III 6103
L 75 mm
Prob. 9th-10th cent. A.D.
Khocho

A monk is sketched on a fragment of wood. He is kneeling down with hands in añjalimudrā. Only gross outline, painted black, are made with the help of a brush. Head of the monk is narrower than the face. Tonsured head is shown only by an outline, so is also the case with the facial features. Cheeks are plumpy. Entire body is covered by the garment, which looks like a tunic. The arms are horizontally placed before the chest. The hands seem to be covered by the sleeves of the tunic. This figure could also be a donor.

On the reverse four Chinese characters are written.

79 MONK, seated within the part of a Triptych

III 6110
Total H 111 mm
Prob. 9th-10th cent. A.D.
Khocho

A monk seated on a high lotus throne in ardhapralambhapādāsana. His left foot is placed on a lotus foot-rest. He sits within the core, perhaps, of a lotus bud.[2] Only one-third of the bud with a conical projection in the front forms the part of a triptych. On top of the projection the lotus throne rests. That this part was joined to its complementary part, is clear from the two copper hinges on its edge.

Rear of the bud is plain.

The tonsured head of the monk leans against a lotus petal-shaped aureole. Round face presents clear features. Bow-shaped eyebrows arched the forehead. Narrow, streak-like eyes with heavy eye-lids are opened. Nose and mouth are proportionately carved. Only the saṅghāti of the monk, worn like a kimono, is seen. Folds on the lower arm and leg are carved like steps—a typical element found in Khocho.[3] Both arms are bent at elbow. Either hand is carrying a jewel[?]. Left hand placed near the chest and right on the lap. Parallel pleats of the saṅghāti spread over the lotus throne. Traces of white paint are found.

Base of the lotus seat is simple and look like steps. Central part of the stand is cylindrical and plain, above which bowl-shaped lotus throne is carved. Parts of the petals can only be seen

1. There is a close similarity between this figure and the Hāritī of no. 90. Except for the aureole both have almost the same features, e.g., raised hair, big eyes with frowned eyebrows, pointed tips of ears and the short dhotī. Right arm of Hāritī is upraised, which is being held by Pañcikā and left arm hangs down near the dhotī. In the case of this figure also the right arm is upraised and the left arm hangs down near the dhotī which tempts one to think if it were a Hātitī too.
2. Cf. no. 75.
3. Cf. nos. 32 and 74.

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as it is mostly covered by the lower hem of the saṅghāti. The foot-rest shows a fully bloomed lotus having a long stalk, that sprouts from under lotus stand. Traces of white paint are found on it.

Publ. :

1. *Le Coq, 1*, p. 57, pl. 57 c.

80 DEVOTEE

III 7411
H 60 mm
Prob. 7th cent. A.D.
Kizil : Largest Temple

Torso of a devotee with hands in añjalimudrā. Wearing a double-stringed pearl necklace. Upper part of the body is uncovered showing a prominent navel. Wearing a dhotī without folds. A scraf is carved over the shoulders and elbows. Head, neck, left shoulder, part of the left upper arm and lower legs are missing. Hands, left lower arm and the scarf are damaged. Traces of indistinct colour are found.

Rear of the figure is plain.

81 DEVOTEE

III 214
H 33 mm
Prob. 8th-9th cent. A.D.
Khocho

A mini figure of a female devotee, seated on a stool—which is covered by the dress worn by the figure. Parts of the wavy hair fall on the shoulders, very little of which can be seen in the front. Broad forehead shows two slanted folds. Below the frowning eyebrows opened eyes can be seen. The figure is wearing a tunic and a skirt. Folds of the skirt are close and they are parallel. The hands near the chest are folded in añjalimudrā.

Rear is plain.

Publ. :

1. *Le Coq, 1*, p. 57, pl. 57 d.

82 DEVOTEE

III 4772
H 57 mm
Prob. 9th-10th cent. A.D.
Khocho

Small figure, incomplete, of a devotee with hands in añjalimudrā. Enriched by a crown, details of which are indiscernible. Part of the central jewel can be seen. Hair parted at the centre. Square face shows the cavity of the eyes, part of damaged nose and well-proportioned mouth. The figure seems to wear a tight-fitting tunic. A scarf, carved in relief, falls symmetrically over the shoulder. A hole is seen below the abdomen. Hands are damaged.

Rear is plain.

Publ: :

1. *BK*, no. 474.

83 DEVOTEE

III 7238
L 119 mm B 49 mm
Prob. late 7th cent. A.D.
Kizil

A standing female figure painted on a roughly rectangular fragment. The aureole suggests her being either to be a deity or a princess. Right arm bent at elbow and part of the hand, elevated in añjalimudrā manner, indicate her to be a devotee. Adorned with a crown and a fillet on the head, which are gilded and painted white respectively. Linear decorations of the crown are made by red and the folds of the fillet by black outlines. Part of the black hair seen falling over the shoulder. Left side of the figure is entirely damaged. The heavy chinned face shows a few details. Right eyebrow and eye are outlined in black. Colour of the skin is white. A tuberose adorns her ear. Neck, upper arm and wrist are enriched by gilded necklace, armlets and wristlets respectively—details of which are made in red outlines. Long red scarf, over right shoulder, passes around elbow and then hangs down. Wearing a red long skirt, folds of which are shown by means of black outlines. A green piece with gilded bands is shown around hip. The aureole is painted grey and bordered by a layer of gold.

Reverse of the fragment shows a horizontal ridge. Traces of white, red and green colours are found.

84 DEVOTEE

III 4623
L 90 mm
Prob. 8th-9th cent. A.D.
Khocho

An irregular-shaped fragment painted both on the obverse and on the reverse. On the obverse a male devotee in añjalimudrā is painted. Upper

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part of the round face is missing. Almond-shaped left eye casts glance upwards. Long ear looks like that of a Buddha. Part of the thick neck is endowed with a single neck-line. Colour of the skin is white. He wears a small blouse-like garment decorated with checkers in red, on top of which hangs a red scarf with a green end. The scarf hangs from the left shoulder and takes a turn around the chest, the green end of stole is shown falling over the turned-around part of the garment. Part of the bare body is seen. The arms bent at elbows and distinguished by a round black outline on the left arm are embellished by armlets and wristlets, which are gilded and decorated with red and black outlines. On the chest, near the neck a big gilded disc is seen, part of which is also seen on the right shoulder. Parts of the lower garment and upper hem, painted green, are collected like a belt at the waist. An oblique gilded band, with red outline, adorns the garment which is partly patched by orange colour.

Reverse is richly painted with scrolls. Parallel lines, slightly bended, against the scrolls suggest it to be a part of an aureole or a mandorla. Similar scroll design, without the wavy edge, as the border of mandorla can be seen on no. 32. The scrolls are painted orange, red and green. The so-called mandorla or aureole is gilded and painted vermilion near border next to which traces of blue and green colours are found.

85 MUSICIAN

III 8136
H 111 mm
7th cent. A.D.
Kizil : Temple of the Helmeted

A crowned Gandharva figure seated cross-legged with a drum under his left arm. He sits against an aureole. The crown of the figure is very interesting. It consists of elements, which are local as well as Sassanian and Indian. The double beaded rim shows local feature. A thick band was cut and divided into two by an incised horizontal line and then the teeth-like beads were incised vertically. This technique is exceptionally Kizilian.[1] The shape of the crown is Sassanian, which usually consists of one huge disc in the centre of the crown and, two conical or step-like carved motifs on either side of the disc above the edge. In the case of Kizil, the central motif which is usually a disc or a flower is found being flanked by two semi-circular motifs. Here these semi-circular motifs are bordered by pearls. The circular motif in the centre is mostly represented by a flower, the anthers of which are shown pouring out from the centre of the flower.[2] This element is Indian[3] where the central motif is just a disc with decorations and its mid-point shows as if something were pouring out.

Part of the hair, seen parted at the centre and on either side, are elliptical. Each curve is grooved. Oval face exhibits large lenticular eyes. They are opened and slanted. The musician casts his glance downwards. Small mouth with deeply carved corners of the lips makes the face smiling. Ear-lobes are conspicuously flaring outwards. Long slender neck is adorned with a double-stringed pearl-necklace. Technique of showing the necklace is the same as that of the edge of the diadem. Upper part of the body is uncovered. A long scarf, shown between the crown and hair, passes symmetrically on either side of the head, along the shoulder and upper arm. It takes a turn over the elbow and goes under the lower arm and finally hangs on the floor in a zig-zag way. Parallel incised folds make the stole very stiff. Right lower arm is missing from the elbow. Under his left arm he holds a drum, which looks like a damaru. He wears a dhotī. Upper hem is collected at the waist, part of which is shown turned out in the front. Folds of the dhotī are rigidly incised. On the thighs they are straight and on the lower leg they are oblique. Right leg is entirely missing. Part of his right foot with ankle is seen.

His aureole, which is more oval than round, has a simple border distinguished by an incised line. Surface of the aureole is simple.

Rear of the figurine is simple.

Similar representation of the figure is found on a wall-painting from Kizil.[4]

Publ. :
1. *Le Coq, 2*, Vol. I, p. 29, pl. 44 b.
2. *BK*, no. 459.

1. Cf. nos. 71 and 96.
2. Cf. 71 and 96.
3. Cf. The head from Mathurā, see, *Hambis, 1*, pl. CXXXVIII, fig. 392.
4. Cf. *Le Coq and Waldschmidt, 1*, Vol, VII, pl 6, *MIK Cat*. No. III 9277. Also see, *ibid., p*. 37.

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86 MUSICIAN

III 8138
H 95 mm
7th cent. A.D.
Kizil

A crowned Gandharva playing a harp. Only upper part of the body is carved. He is endowed with an aureole. The crown of the figure is roughly carved. It has a simple band above which three motifs are carved in relief like that of no. 85, but in this case the central motifs consists of a simple triangle. On either side a plain semi-circular part, belonging to the crown, is visible. The diadem is painted black. Oval face shows prominent facial features though roughly carved. Thick eyebrows are painted black. Eyeballs with faint traces of black colour are found. It appears as if the musicians were looking down. Nose is damaged. Well-proportioned mouth is slightly opened. Gross ear-ornament resembles a pendulum. Part of the upper body is uncovered. A long shawl passes behind the head to the left elbow, where it turns around. A deeply grooved line parallel to the upper hem is seen. A simple thick wrist-band decorates the wrist. He plays the harp with thumb, index and middle fingers. The harp covers the left part of the body. Seven strings of the instrument are carved prominently.

On the simple, oval-shaped aureole traces of red paint are found. Rear of the figure is plain.

A similar representation of a half-length figure on a terracotta appliqué is found from Yotkan, a site in Khotan oasis.[1]

Publ. :
1. *Le Coq, 2*, Vol. I, p. 29, pl. 44 c.
2. *BK*, no. 458.

87 MUSICIAN

III 4706
Total H 80 mm
Prob. 8th cent. A.D.
Khocho

Double bust of a boy, kneeling down back to back on an arched wall. Each of them is playing a flute. They hold the flutes vertically. Both of them have similar hairdress, which is short and brushed in front over the forehead. Round faces show different facial expressions one is more contemplative than the other. The folded eyebrows of the other indicate that he is trying to get the correct note. Most probably the sculptor wanted to show two aspects in one sculpture. In one he shows the effort to achieve the accurate note by means of folded eyebrows and on the other the contemplative mood after the achievement of the desired note by incising the normal eyebrows with downcast eyes. Movie in sculpture or in painting is one of the most favourite themes of the Khocho-artists.[2]

Each of these boys wears a tight-fitting tunic tied by a sash at the waist. Folds on the lower arms are coil-like, whereas, on the lower part of the body they are vertical. Faint traces of white, red and black colours are found. On top of the wall a thick band, having a simple border on its either edge, is seen. Between these two borders lozenge-shaped decorations are incised. At the centre of this band ogee-shaped arch is seen, which is carved with lenticular motif in the centre and crescent motifs on its either side. Ground colour of the arch is white. The upper band is painted red and black and the crescents in red.

88 MUSICIAN

III 7403
L 160 mm B 90 mm
8th cent. A.D.
Yarkhoto

A divine musician, playing a flute, is painted on a triangular fragment, having a shallow bent—probably from a casket or a reliquary. Base-colour of the fragment is cream-like. A thin incised line marks a plain edge on the longer side of the fragment. The reddish brown aureole behind the head of the figure has a simple white border. The black hair, partly falling over the shoulders, is raised high into a tuft and ornamented by a diadem, having a plain band around the tuft and big jewel at its centre. The gilded jewel has a pearl edge and a simple central part. Linear decorations are made in red. Hair-line in front is scalloped. The face-cut is oval and

1. Cf. *Stein, 4*, Vol. IV, pl. III, Yo.0066.

2. *BK*, no. 499 and *Le Coq, 1*, p. 7.

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elongated. The eyebrows, forked at the bridge of the straight single-lined nose, are shown by slightly bent delicate brush-strokes. Long almond shaped eyes are half-closed. The position of the right iris directs the glance towards the player's left. Lips are contracted to show the action while playing the flute. Well-proportioned right ear shows a disc-like ornament. Parts of the neck and upper part of the body are seen. Right and left hands, showing parts of wrists, are raised high to hold the flute in a slanted way, which is common to the manner Kṛṣṇa holds his flute. Neck, wrists and right upper arm of the figure are richly bedecked with necklace, wristlets and armlet respectively. The necklace and wristlets are alike. Each of them has a simple band along which a row of pearls is painted. That the crown, the necklace and the wristlets belong to one set of ornaments is clear from the pattern. The armlet is decorated with vertical lines and a simple band. Upper part of it is covered by the shawl. The colour of the skin is white but tinged with red tone. A large shawl painted green and brown can be seen floating symmetrically behind the aureole and then over the upper arm. One end of this stole can be seen passing around the upper right arm and suspended in air.

Reverse of the fragment is plain.

Publ. :

1. *BK*, no. 469.

89 DANCING GIRL

III 4763
L 61 mm B 56 mm T 13 mm
Prob. 9th cent. A. D.
Khocho

A naked dancing girl painted on a rectangular piece. The base was first painted white and then smeared with blue colour. The figure dances on a circle, which is painted concentrically, from the inner to the outer circle, with maroon, light-brown and dark-green. The ray-like decorations upon the circle are made by fine black lines. The figure stands on the circle on her toes in tribhaṅga pose. Her arms are widened side-ways. The hands hold either end of the shawl which surrounds her head like an arch. One end of the scarf [to the right of the figure] floats upwards and the other downwards. Upper side of the scarf is painted red while the underside green.

Thin hair, painted light-blue, of the figure looks like the tonsured head of a monk. In front of the head a mass of black hair can be seen. Round face-cut shows cute eyebrows, eyes, nose and mouth. The girl is ornamented with a simple necklace embellished by a trefoil pendant, wristlets and anklets. The dancer is not at all slim, on the contrary, she is quite muscular. Muscles of arms, chest, belly, thighs and lower legs are strong. The triangular navel is visible. Colour of the skin is light-brown. The features are typically Chinese. Similar type of figures are found on the reliquary from Subashi.[1] It also recalls the erotes with shaven heads in the Miran dado[2].

90 PAÑCIKĀ WITH HĀRITĪ [?]

III 4740
L 140 mm B 77 mm
Prob. 8th cent. A.D.
Khocho : Temple

A rectangular wooden block carved with a chaitya arch, on top of which an elaborately carved overdoor can be seen. The overdoor, projected from the chaitya arch, is schematically carved and painted. Top row is plain. Second row is carved with triangular motifs. Third row has teeth-like decorations and the fourth row is decorated with white spots. Portion of it is damaged by fire. The chaitya arch is framed by the overdoor and the plinth on top and bottom respectively and either side by the simple borders of the block. The corners between the overdoor and the chaitya arch are carved with simple wavy lines. The arch of the chaitya is flat. The overdoor and on the sides they are voluted. It is stepped by two ridged lines, which makes one part receding from the other, hence, step-like. Inner edge of the arch is decorated with white spots. The abacus of each pilaster, on which the arch rests, is simple and rectangular in shape. Central part of the pilaster is carved into several parallelograms, which are enclosed by simple borders. A rectangular base, with simple carvings, gives support to each pilaster. The projected plinth is carved with triangular motifs like those on the overdoor but the edges of these motifs are painted white. The surface of the plinth is decorated with lozenges painted white. Underneath the overdoor and the surface of the plinth, on the

1. Cf. *Hambis, 3*, pls. XCIV to XCVI.

2. Cf. *Andrews, 4*, pl. III, M.V.

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left side, sockets are seen. Perhaps, they were meant for movable cover. The block is entirely painted white and red. Traces of gild are found. The portion within the chaitya arch-frame is painted red and embellished with white dots.

Two standing figures are carved within the frame of the chaitya door in relief. Well build figure is holding a spear-head in his right hand and a lady[?][1] by his left hand. In Gandhāra art, Pañcikā is commonly represented as wearing a dhotī, holding a lance in one hand and having the consort Hāritī, surrounded by children.[2] Sometimes he is also endowed with purse. The figure with a few common phenomena to the Gandhāra Pañcikā, tempts to be identified as a Pañcikā, not only because of the dress and the attribute but also for the consort to his left.

The figure of the man is much bigger than the lady. He is almost double the size of the other. Both the figures have their hair brushed upwards and collected like a cone. It looks like a fluted cap because of the way the hair-details are shown. Face-cuts are oval. Foreheads are narrow in both the cases. The parted eyebrows are turned round at the bridge of the roughly carved nose of each figure and reveal frowning expression. The mouth of each figure is small. Cheeks are plumpy. Pointed tips of ears are shown along the raised hair-line in the case of the man, whereas, they are flapping outward in the other case. Body-structures are sturdy and muscular. The bellies, showing navels, are slightly exaggerated and the dhotīs are worn below them, which show the contours of the bellies. The dhotīs are short and the style of wearing it is being transmitted from the Gandhāra tradition.[3] A triangular piece is shown turned over from the waist to the lower hem, like an apron. Linear decorations are made by deep incisions. Lower hem looks like a simple incised line. Right legs of both the figures are straight and placed firmly on the threshold but the left legs are bent at the knees. Right hand of the man holds the lance vertically. Left arm hangs slantingly and clasps the right hand of the lady which is raised up. Her left hand rests on the thigh.

On the reverse, flowers and leaves are painted. The block is having a border painted red. The colours of the leaves are partly peeled off. They look more brown than green and are outlined by black. The flowers are painted red and outlined by deep red. The shape of the leaves is acanthus-like and the flowers are peony-shaped.

Publ. :

1. *Grünwedel, 1*, p. 100, pl. XVIII, fig. 2.

91 LOKAPĀLA WITH DEMONIAC FACE

III 8132
H 71 mm
8th cent. A.D.
Murtuk

Small figure of a Lokapāla. Standing. Headgear is badly damaged. At the centre of the head a projected conical object, probably, belonging to the crown, is seen. The back-brushed hair is shown by slanting incised lines. The oval face is badly damaged. The tapering forehead shows two parallel folds which are incised. Eyebrows, painted black, are drawn by uniform brush-strokes, i.e., the ends and the beginnings have the same thickness as at the centre. Eyes are wide opened and encased by heavy upper and lower eye-lids. Eyeballs are strongly carved as if to give a ferocious look. The nose and lips are badly damaged. The chin, though damaged, is protruded. Part of the left ear is seen.

He wears an armour, which has a round neck-line. On the chest and the lower hem of the armour, imitation of metal plates are made by incisions. Over this armour a 'kimono'-type garment—painted green and tinged with red—is to be seen, having large arm-holes, parts of which are tied by a band in order to make it narrow. A gorgonian face is carved, one each, on the upper sleeves of the 'kimono'-type dress. The jaws of the gorgons are carved in a way that it appears as if the upper arms of the figure were emerging from them. Another such grotesque

1. Grünwedel described the smaller figure as a child [cf. *Grünwedel, 1*, p. 100], which is not very convincing, because she has breasts. Ladies with upper parts uncovered are not unknown to Central Asian Art [cf. no. 76 and *Andrews, 4*, pl. XXXII]. No. 76 especially, has a close similarity to this figure. The back-brushed hair with large thrusting eyes, pointed ear-tips—a demoniac feature—short dhotī having a triangular piece in front as an apron, waist showing the bulging belly, over and above all, the prominent breasts suggest its being a female figure and not a boy.
2. Cf. *Ingholt, 1*, fig. 344.
3. Cf. *Ingholt, 1*, figs 172 and 427.

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head is carved on the abdomen. The sash, fastening the waist, partly forms the teeth of the gorgon. The warrior wears a pair of pants, upon which a small skirt hangs. The lower hem of the skirt shows deep curves near the knee-caps. He wears high boots painted green. Lower part of the legs and feet are missing.

Rear of the figure shows the collar of the upper garment, the sash, the lower hem of the armour and the skirt. The armour and the upper garment are cut elliptically, through which part of the skirt can be seen.

Publ. :

1. *BK*, no. 468.

92 RIGHT HAND OF VAIŚRAVAṆA

III 5118

L 51 mm [from elbow to the stūpa]

Prob. 9th cent. A.D.

Kara Khoja

Right hand, with lower and part of upper arm, of Vaiśravaṇa[1] holding a stūpa.[2] The stūpa is carved simple. It has a rectangular plan at the base, which is tapering towards the top. A knob-shaped structure crowns it like a coping. The upper arm is badly damaged. From the cut near the wrist, it is suggested that the figure wore a close-fitting tunic. Traces of white and red paint and gild are found.

93 BRĀHMAṆA FIGURE

III 7358

Total H 187 mm

Prob. 8th cent. A. D.

Murtuk

An entirely painted cylindrical column having a square base and a tenon. The ground colour is red. A figure of a Brāhmaṇa,[3] with frowning eyebrows and large opened eyes, is shown in kneeling position on a brown cushion. His arms are raised high, as though lifting up something. An aureole is seen behind him, which is painted light-brown.

The hair, painted dark-red, is collected as a bun on top of the head. A crown, made of leaves and jewels arranged on a band, adorns the hair. Hair-line in the front is wavy.

Large eyebrows, on the smooth forehead, turned like hooks at the bridge of the nose. The eyebrows together with the widely opened eyes, lenticular in shape, give the figure a terrifying character. He casts his glance to the front. The nose has two bends, one from its bridge to the corner of his right eye and the other down to the tip of the nose. Facial features are painted black. Lower part of his face is covered by unusual type of beard which is painted red. From the central point of the chin, the beard splits into two and is drawn symmetrically side-ways, where it forms an angle to reach the whisker. The tip of the ear is pointed. The skin is painted light-brown. He wears bangles which are painted red with black outlines. On the upper left arm an arm-band is seen embellished with linear decorations painted black. He has a necklace endowed with three disc-shaped jewels, drawn at regular distances. Among them the central one is bigger than the side ones. Each jewel is having a circle within it, which in the case of the central one is divided into four quarters by means of two straight lines. A floating scarf, painted dark-green, is shown along the aureole, which takes turn several times around the elbow and falls down wavily. It looks like a cartouche. A red shawl is shown passing over the belly and hangs down from the left shoulder. He wears a red half-dhotī tied by a white sash, having several folds which are painted black. Ends of the sash hang in the front.

94 CROWNED HEAD

III 7650

H 65 mm

Prob. 5th-6th cent. A.D.

Tumshuk : Great Stūpa, Western cliffs

Crowned head, defaced facial features of which are not recognizable. It is difficult to decide, if they had been carved once and worn out in the course of time or if it refers here to an unfinished head. Above the oval-shaped face, the hair seems to be back-brushed—demonstrated by deep parallel cuts running round it. The sides of the crown, are decorated with incised lozenges, and at its centre a peony-shaped jewel is to be

1. Vaiśravaṇa was worshipped throughout the Khotan oasis. It is interesting to find that he was also not unknown to the Turfan region.
2. *Williams, 1*, pp. 132-133.
3. Figure with similar hairdress and garment from Turfan oasis has been described by Le Coq as the figure of a Brāhmaṇa [cf. *Le Coq, 1*, p. 15, fig. a].

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seen. The end of the crown is formed by two bands. The ears are embellished by disc-like ornaments.

Rear is flat.

Illustr. in :

1. *Hambis,2*, pl. 10 b.

95 GROTESQUE HEAD

III 7401
H 133 mm
Prob. 6th cent. A. D.
Kizil : Largest Cave

A grotesque head carved from a square block. The hairdress [or crown?] consists of lozenge motifs, cut oblique. The face is oval in shape. In the centre of the forehead a huge deep hole is perforated through the head, probably, to fix it on a flat surface. The big open eyes with bulging, round eyeballs are surrounded by heavy eye-lids. Nose and left part of the head are damaged. Instead of lips there are two rows of big square-shaped teeth in the wide mouth to be seen.

96 CROWNED HEAD

III 8131
H 58 mm
Prob. 5th cent. A. D.
Kizil : Room with red dome

Head ornated by a crown, which shows two rows of pearls with a large disc in the shape of a flower at the centre of it. Similar type of crown was already in vogue in Mathurā and Toguz-Sarai B [in Tumshuk].[1] Seeds or anthers[?] are carved in a way, as if they are pouring out. Hair seems to be bobbed and parted at the centre. Face-cut is round. Eyes are bow-shaped. Facial expression is smiling.

97 BLOCK WITH HEAD CARVED ON IT

III 8141
L 80 mm B 79 mm
Prob. 7th cent. A.D.
Kizil : Cave below the Knight-Cave

A crowned head is carved in relief from a square block of wood. The plain crown consists of only one band roughly carved, in the centre of which probably, a jewel is, shown. A big hole is pierced from the forehead to the rear.[2] Hair is seen up to the neck. Face-cut is round. The eyes are the same as no. 95. Nose is broad and flat. Lower lip is thicker than the upper one. The figure is wearing simple and tapering ear-ornaments.

Rear is flat.

98 HEAD

III 8142
L 86 mm B 70 mm
pre 7th cent. A. D.
Kizil : 3rd Enclosure, 9th Cave from the corner

Demoniac head carved in relief out of a square-shaped block. The simple hairdress looks like a turban, painted blue with a gilded band around. Face-cut is round. The wide opened eyes are provided with prominent eye-lids and round bulging eyeballs. Folds on forehead are painted maroon. Frowning eyebrows and opened large eyes show an angry expression. The ear-tips pointed and the gilded lobes have big holes. Face is painted red.

Publ. :

1. *Le Coq*, *3*, p. 94, fig. 208

99 SKULL

III 4617
H 75 mm
Prob. 9th cent. A.D.
Khocho

Small skull carved skilfully showing the anatomical details. At the back of the skull there is a bore. Most probably, it was either fixed on the shoulder of a figure like the monk painted on the wall of the "Sea-goer's Cave" at Kizil[3] or on the hand of a monk like the monk from Haḍḍa[4]

Publ. :

1. *BK*, no. 467

100 HEAD

III 6113
H 45 mm
Prob. 9th-10th cent. A.D.
Khocho : Allegedly the old town, purchased

1. *Hambis*, *1*, pl. CXXXVIII, figs. 158, 392.
2. Cf. no. 95.
3. Cf. *BK*, no. 409.
4. Cf. *BK*, no. 72.

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Small head with bevelled top. The hair is combed upwards with strands cut in concentric lines. Face-cut is round. Fairly large eyes are closed and the eyebrows are bow-shaped. Nose is straight. The mouth is small. Ears are quite long. Head is painted white, with details shown in black. Only traces are found though.

Publ. :

1. *Le Coq, 1*, p. 57 m.

101 FRAGMENT OF A FACE

III 6118
L 173 mm
Prob. 9th-10th cent. A.D.
On way to Turfan-Urumchi, Stūpa near Kindik

Badly damaged right part of a face. The very small ear, as compared to the face, part of hair and right cheek are seen. Painted black hair hanging down to the chin, is carved with straight lines. Three holes, one at the centre of the eye, one above the forehead in hair and the third one at the corner of the lower lip are seen.

Publ. :

1. *Le Coq, 1*, p. 57, pl. 57 h.

102 A SEATED FIGURE

III 4705
H 87 mm
Prob. 9th-10th cent. A.D.
Khocho

A headless, nicely carved, kneeling figure, wearing a dhotī and a skirt-like garment on top of it, which is tied by a twisted waist-band. A portion of the skirt hangs over the hand. Two stripes, probably, part of the waist-band shaped like a noose, between the knees. Folds of the skirt in front, are symmetrically carved. They are uniformly incised on the dhotī. A scarf, hanging down from the left shoulder, is wrapped round the chest and the end of the scarf hangs over the wrapped part of the shawl at the centre of the chest up to the belly. The figure wears a single-stringed pearl necklace [ekāvalī]. Both arms are missing. Traces of paint are found. It may be a mirror-grip.

103 TORSO[1]

III 8081
H 273 mm
Prob. 5th-6th cent. A.D.
Tumshuk

Badly damaged and burnt torso of a gilded figure. Part of upper garment, worn in opening mode with circumflexed folds on the right and traces of straight folds on the left side can be distinguished.

104 FRAGMENT OF A STANDING FIGURE

III 8140
H 125 mm
7th cent. A.D.
Kizil : Largest Cave

Lower part of a slim figure clad in red dhotī, like the undergarment, and a green tunic. The body is slightly bent at hip. The folds of the lower garment are crescent-like on the legs and vertical between the legs due to the gathering of the cloth. The upper garment with its circumflexed incised folds shows a braid, consisting of small incised oblongs between two parallel bands.

Publ. :

1. *BK*, no. 464.

Illustr. in :

1. *Hambis, 2*, pp. 189, 191, E 38.

105 FRAGMENT OF A STANDING FIGURE[2]

III 6112
H 92 mm
Prob. 9th cent. A.D.
Khocho : The narrow corridor near the Library in the Enclosure K

Fragment of a figure, standing beside a broad frame. Right arm without hand, and part of incised drapery folds on the right leg are seen. The figure is carved in relief and belongs, probably, to a large scene.

Publ. :

1. *Le Coq, 1*, pl. 57 p.

1. It is, probably, the torso of a Buddha figure.

2. Seems to be the torso of a Buddha figure.

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106 ARM

III 7792
L 114 mm
Prob. 8th cent. A.D.
Kumtura

A roughly carved arm, bent at elbow in a right angle, cut at the shoulder-joint. The band is indicated by a cylindrical block without any details. The intended purpose remains unclear, probably, it formed a part of the frame of a clay figure.

107 RIGHT ARM[1]

III 4547
L 109 mm [from shoulder to elbow] L 119 mm [from elbow to fist]
Prob. 9th-10th cent. A.D.
Khocho

Right arm, bent at elbow in an acute angle, is broken at the shoulder-joint. The upper arm is covered by a part of a garment ending in V-shaped. A lion-head carved on the shoulder gives the impression as if the whole arm were within the jaw of the lion. Similar representations of warriors' dresses also found in Tumshuk[2] and Sorchuk[3]. The hollow space of the fist is to hold either a spear or a banner.

108 RIGHT ARM

III 4550
L 109 mm [from shoulder to elbow] L 79 mm [from elbow to dowel]
Prob. 9th-10th cent. A.D.
Khocho

Fragment of a muscular arm bent at elbow in an obtuse angle. It is uncovered. Only a part of a scraf is seen near the shoulder-joint, where it is broken. A dowel is fixed to the wrist for joining the separately carved hand.

109 FRAGMENT OF AN ARM

III 4555
L 107 mm
Prob. 9th-10th cent. A.D.
Khocho

Part of a muscular arm. The section of the wrist shows a hole, probably meant for fixing the separately carved hand.

110 ENTWINED ARMS

III 7543 b
L 178 mm
Prob. 9th-10th cent. A.D.
Murtuk : 3rd Enclosure, Temple below the terrace

Two lower entwined arms. The roughly carved hands with three incised lines showing the fingers, are clasping round the arms near elbow. Each wrist is endowed with two small bracelets shown by parallel carvings. On each section of the broken elbows a dowel is to be seen.

111 FRAGMENT OF A LOWER ARM

III 4566
L 82 mm
Prob. 9th-10th cent A.D.
Khocho

Fragment of a lower arm with two simple bracelets. Section of the wrist shows a wooden dowel for joining it with the hand. Two small dowels are seen on the arm.

112 HAND

III 7420
L 57 mm
Prob. 7th cent. A.D.
Kizil : Peacock Cave

Fragment of a left hand with a portion from wrist. Wearing three simple band-like bracelets. Only traces of fingers are left.

113 HANDS IN AÑJALIMUDRĀ

III 4551
L 63 mm [from left elbow to right wrist of the figure]
Prob. 9th-10th cent. A.D.
Khocho

Hands folded in añjalimudrā, with left lower arm and right wrist having a socket meant for a dowel to join it to the hand. There are either painted armbands or folds of garment seen near the left wrist. The fingers are roughly carved, with thumbs and little fingers alike. Traces of paint are found.

1. It seems to be an arm of a Lokapāla.
2. Cf. *Hambis, 1*, pl LX, 149, 150.
3. Cf. *Stein, 4*, Vol. IV. pl. CXXXVIII, Mi. XVIII .003.

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114 LEFT LOWER ARM

III 4565 a
L 106 mm
Prob. 9th-10th cent. A.D.
Khocho

Left lower arm, of a big figure, is cut at elbow. It is painted white. It is endowed with two band-like carved wristlets. The fingers are badly damaged, except for the thumb. Tip of the thumb is broken.

115 RIGHT LOWER ARM

III 4565 b
L 64 mm
Prob. 9th-10th cent. A.D.
Khocho

Right lower arm is broken at elbow. It is decorated with two broad wristlets. Hand and fingers are elaborately carved. Except for the middle finger, all are broken.

116 FRAGMENT OF LEFT ARM

III 6097
L 68 mm
Prob. 9th-10th cent. A.D.
Toyok : Manuscript Room of the Big Cloister on the bank of the stream

Fragment of left arm and hand are, bevelled from the lower arm. Wrist is adorned with two arm-bands. Fingers of the half-closed fist clasp a cylinderical hole, drilled through the wood. Position of the hand and the hole in the wood suggest that a rod-like object was held.[1]

117 LOWER ARM

III 4629 e
L 395 mm
Prob. 9th-10th cent. A.D.
Khocho

A roughly carved, straight arm. The wrist is ornamented with one simple band. The hand is rigidly carved. The fingers are stiff, carved apart and irregular in shape. Probably, it was used as an 'exvoto'.[2]

118 LEFT HAND

III 4616
L 220 mm
Prob. 10th cent. A.D.
Khocho

Left hand with a pair of simple wrist-bands. The hand is in siṃha-mukhamudrā. The purpose is not clear. It might have been used for religious purpose. It reminds one of the 'exvoto' seen in the Catholic Churches. In Saddharmapuṇḍarīkasūtram it is mentioned that "some.....offer when bidden, their [devotees] hands and feet, striving to gain supreme enlightenment".[3]

119 FRAGMENT OF A LEFT HAND

III 7999
L 37 mm
Prob. 6th-7th cent. A.D.
Kizil : Last Enclosure

Badly damaged fragment of a left hand. A dowel piercing through the palm is seen fixed to the wrist for joining the lower part of the arm. Traces of white colour are found on palm.

120 HANDS ON KNOTTED CLUB

III 4707
H 166 mm
Prob. 9th cent. A.D.
Khocho

Hands are resting on knotted club, which is fixed to a stand. The figure and a part of the stand are missing. The knots of the club are carved like snail-shells. Faint traces of paint and gild are found. The position of the band and the club recalls the famous herdsman from Kizil.[4]

121 LEFT FIST

III 6096
L 53 mm B 37 mm
Prob. 9th cent. A.D.
Khocho : Tower V[1]

Badly damaged left fist with traces of white colour. Only the marks of two fingers are distinguished.

1. Cf. *Härtel and Auboyer*, *1*, fig. 234a and pls. XL and XLV, where chowrie, sword a flower are held respectively.

2. Cf. no 118.
3. *Vaidya*, *1*, p. 6, vr. 18.
4. Cf. *BK*, no. 418, pl. 61.

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122 RIGHT HAND OF A BODHISATTVA WITH DISC

III 6093
L 92 mm [incl. tennon] 77 mm [diameter of the disc]
Prob. 9th cent. A.D.
City on the Yār

A right hand is carved in relief on a sun-disc. A stylized animal figure, probably a cock, is painted on it in black. Ground colour is white. Traces of red colour are found. A tenon seen near the wrist, is to fix it to the lower arm.

Publ. :
1. *Le Coq, 1*, p. 57, pl. 57 n[1], n[2].

123 FRAGMENT OF LEFT HAND

III 6095
L 97 mm
Prob. 9th cent. A.D.
City on the Yār

Fragment of a left hand, broken from the wrist. The little finger is missing. The nails are slightly receded from the finger proper and shaped in a natural way. Traces of white paint are found.

124 FRAGMENT OF RIGHT HAND

III 7515
L 62 mm
Prob. 9th-10th cent. A.D.
Turfan : Largest Cave, foothills of Turfan

Fragment of a right hand, gilded entirely. Small finger is missing. Other fingers, damaged, show bent at their first joints. Upper part of the thumb is damaged. The hand is cut near the wrist and on its section a wooden dowel is fixed for joining the lower arm.

125 LEFT HAND WITH PARTS OF GARMENT

III 8305 a
L 66 mm
Prob. 9th cent. A.D.
Murtuk : 2nd Temple, mountain-slope

A gilded left hand holding a part of the garment, which is painted red. The section of the wrist shows a big hole which was meant for a dowel in order to fix it to the lower arm.

1. Cf. nos. 128 to 131.
2. Cf. no. 118.

126 FRAGMENT OF A LEG

III 4553
L 121 mm [from knee to foot]
Prob. 9th-10th cent. A.D.
Khocho

A lower leg with a part of knee and thigh is seen. The leg shows a high-boot, which is painted black.

127 LEG

III 4629 a
L 480 mm [from top to ankle]
Prob. 10th cent. A.D.
Khocho

A slightly bended leg carved in a rough manner. The bend is to indicate the knee. The leg has a circular section but the bended portion has an elliptical section. The ankle and the leg form an obtuse angle. Exterior of the ankle is bevelled. The foot is gradually flattened towards the toes. The toes are all missing. The leg and the foot are decorated with dots, which are painted dark red.[1] It could be an 'exvoto'.[2]

128 A LEFT LEG

III 4629 b
L 500 mm [from top to ankle]
Prob. 10th cent. A.D.
Khocho

Similar to no. 127. There are only four toes seen, which are gross and are of equal sizes. Tips of the toes are bevelled in order to show the nails. The small toe is missing. That it is a left leg is clear from the toe [to the left of the observer], which is thicker than the other toes. The leg and the foot are decorated with spots painted dark-red. Traces of red colour are also found on the toes. It could be an 'exvoto'.[3]

129 LEG

III 4629 c
L 414 mm [from top to toes]
Prob. 10th cent. A.D.
Khocho

A fragment of a leg carved roughly from a branch, bark of which can still be seen. The knot of the branch has been utilized as the knee. The leg has a circular section. The foot is very gross. Both upper and under sides of the foot are

3. Cf. no. 118.

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bevelled. Five toes are shown by deep incised lines. Toes are all of equal sizes. Traces of linear drawings, painted black, are found. It could be an 'exvoto'[1].

130 LEG

III 4629 d
L 361 mm [from top to ankle]
Prob. 10th cent. A.D.
Khocho

A skinny leg carved out roughly from a branch of a tree. The carver had utilized the natural bend of branch as the bend between the leg and foot. Under and upper sides of the foot are bevelled and are devoid of toes. Faint traces of four black lines can be seen, which are forked towards the tip of the foot originating from one point on the upper side. Underside of the foot and leg show traces of a few lines painted black.

Probably used as an 'exvoto'.[2]

131 FRAGMENT OF A LEG

III 4629 f
L 263 mm
Prob. 10th cent. A.D.
Khocho

Damaged fragment of a leg, bent at knee. Its shape recall a Bumerang. Similar type as nos. 127 to 129. Upper part and foot are missing. The leg has a rectangular section on one side of the bend and on the other side it is wedge-shaped. Traces of red colour and black lines are found. Probably it was used as an 'exvoto'.[3]

132 RIGHT FOOT

III 4554
L 88 mm
Prob. 9th cent. A.D.
Khocho

Right foot, which is carved only in the front. The nails are just shown by faint incised lines. Portion near the heal is carved straight.

133 PART OF LEFT FOOT

III 6091
L 121 mm
Prob. 10th cent. A.D.
Khocho : Small staircase of the Ruin '∝'

Fragment of a left foot, partly damaged, is carved only in the front. The instep is decorated with shallow crescent-shaped lines, which are carved in relief. These are probably, folds of garment. The toes are carved in detail, which emphasizes the nails in particular. The big toe is missing. A hole can be seen near the left edge of the foot. Two iron nails are seen on the projected part of the foot, near the ankle. Beneath this projected part fold-like carvings are seen.

134 GARMENT-FOLDS

III 8032
L 210 mm
Prob. 6th cent. A.D.
Tumshuk : 4th Room from the south of Fresco-Temple, Eastern Ruin

Part of a garment showing a number of folds falling in different directions. Upper part of it is painted, from where the folds turn into a spiral form. Below this, the folds are elliptical. The lower hem shows a leaf-shaped fold, which is flanked by two cone-like ends of pleats.

On the reverse the folds are vertical.

Illustr. in :

1. *Hambis*, *2*, pl. 10 d.

135 FRAGMENT OF GARMENT

III 5116 b
L 33 mm
Prob. 9th cent. A.D.
Kara Khocho

Fragment of a garment, painted. A few folds are seen. Ground colour is white. Traces of red and green are found.

136 GARMENT-FOLDS

III 7835
L 229 mm
Prob. 10th cent. A.D.
Khocho : Ruin B

Fragment of a garment showing folds. The folds are carved lengthwise. On one end these folds are twisted. Each fold is parallel to the other. On the other end two perforations are seen, through which a fragment of thread passes. Ground colour is white and painted red. The reverse shows a coating of mud-plaster with cloth-impression.

1. Cf. no. 118.
2. *Ibid.*
3. *Ibid.*

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137 GARMENT-FOLDS

III 212
L 128 mm
Prob. 9th cent. A.D.
Bulayik

Fragment of a garment showing wavy folds. Central part of the fragment is deeply cut. The folds flare gradually from the narrow end. The flared end shows several meandrine folds. Ground colour is white. Traces of green colour are found.

138 FRAGMENT OF GARMENT

III 6105
L 109 mm
Prob. 9th-10th cent. A.D.
City on the Yār

Part of a garment, consisting of a knot and a loop. On one edge a projected nail is seen. Ground colour is white. The folds and the knot are painted green and red. A perforation is seen right below the knot. On the reverse, five holes are seen. A hollow space, carved almost diagonally is, probably, meant for fixing it with other parts of the garment. Painted red.

139 LEFT FOOT ON A LOTUS PEDESTAL

III 8302
H 130 mm
Prob. 7th cent. A.D.
Kizil : 3rd Cave from the corner of the Enclosure

Left foot of a figure, broken at the ankle, rests on an oval-shaped lotus stand. The stand is carved from a block, one side of which is chiselled into two consecutive rows of reverse steps. The foot is carved in detail. The nails of the toes are well made. The lotus pedestal consists of two rows of everted petals. Edge of each of the petals is outlined by incised lines. A streak divides each petal into two halves. The ground colour is white. The foot is painted red, on which traces of gild are found. The lotus is painted black and the stand shows traces of red and blue colour.

140 HIGH PEDESTAL

III 7734
H 130 mm
Prob. 5th-6th cent. A.D.
Tumshuk : Small Temple, south to the 3rd Buddha-Temple, Western Enclosure

High pedestal, square in plan, is carved on its three sides with moulding and step-like decorations. The pedestal-rest looks like a simple rectangular block. The throne is damaged by a vertical crack. It is devoid of paint.

Rear of the stand is flat.

Illustr. in :

1. *Hambis*, 2, pl. 10 c

141 SMALL PEDESTAL

III 8112
H 117 mm
Prob. 5th-6th cent. A.D.
Tumshuk : Western side of the Large Stūpa, Western Enclosure

A small pedestal, elaborately, decorated, consists of two step-like ledges—one at the base and the other on the top. Both the ledges are symmetrically carved on either side of a small block like a sandwich. The stand is carved only in the front. Linear decorations, made by incisions, are surrounded by simple border. The decorations include geometrical, e.g., rhombuses, and zig-zag designs. Part of pedestal is damaged due to burning.

142 A RECTANGULAR PEDESTAL

III 7382
L 129 mm B 72 mm H 42 mm
Prob. 7th cent. A.D.
Kizil : Peacock Cave

High pedestal, having its base and upper parts carved symmetrically in step-like fashion. Its surface shows three rectangular blocks—each at a regular interval—carved in relief. Two dowels are seen between the blocks. Traces of black and red colour are found.

143 FRAGMENT OF PEDESTAL

III 7423 a
L 132 mm B 63 mm H 52 mm
Prob. 6th cent. A.D.
Kizil : Last Temple, Last Enclosure

Fragment of a lotus throne, pyramidal in shape and endowed with four rows of everted lotus petals. The surface is rectangular having flaring corners. The ground colour is white. The

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surface is yellow and ornamented in black. The top row of the petals is partly painted white and partly blue. Rest of the petals are painted blue but the edges are gilded. Some of the petals bear traces of red paint. Inside of the throne is hollow.

144 PART OF PEDESTAL

III 7423 b
L 140 mm
Prob. 6th cent. A.D.
Kizil : Last Temple, Last Enclosure

Fragment of a lotus throne, probably belongs to no. 143. Rectangular in shape and supported by lathed legs. The petals of the thorne are everted and were first coated by red and then by blue. The edges are gilded. Underside of the throne has eight small wooden shafts, each of which is fixed below the petals. The legs are attached by means of wooden dowels. The shafts are painted alternatively in blue and light-green. The edge of the thorne is painted yellow.

145 PART OF PEDESTAL

III 8355 b
H 80 mm
Prob. 6th cent. A.D.
Kizil : Largest Cave

Badly damaged part of a pedestal, decorated with geometrical designs, e.g., rhombus and triangle. Between the triangles a string of pearls is seen. On its either side leaves are carved. On the surface of the throne part of a right knee of a seated figure can be seen. Traces of colour are seen.

146 PEDESTAL

III 7388
L 113 mm B 98 mm H 62 mm
Prob. 6th cent. A.D.
Kumtura

A square pedestal is schematically carved in the front. The first row consists of a simple band, the second, of everted lotus—painted blue and red, the third, of diamond-shaped decorations—painted blue, the fourth, of a simple band again and the fifth, of triangles and fold-like decorations[1]—painted blue and red. On the surface of the stand two sockets for fixing the figure, are seen.

On its reverse a Chinese character is written in black.

147 LOTUS PEDESTAL

III 8801
H 40 mm
Prob. 6th-7th cent. A.D.
Kirish : Highest Cave

A semi-circular lotus stand, on which two rows of everted petals are carved. A wooden dowel is fixed from top through bottom. The ground colour of the pedestal is white. The lotus petals are painted red and the centres of the petals are painted with white lines.

148 PEDESTAL

III 4572
L 51 mm B 37 mm H 23 mm
Prob. 9th cent. A.D.
Khocho

A small and simple stand with a broken wooden peg is fixed through the centre. The stand is rectangular in shape. Partly damaged.

149 AN OVAL PEDESTAL

III 4708
L 101 mm 59 mm [diameter] H 31 mm
Prob. 9th cent. A.D.
Khocho

A pedestal, oval in plan and 'X'-shaped in elevation, is made of dark-brown wood. Only the front part is carved. Both upper and lower edges are decorated with beaded borders, next to which ten stylized lotus petals are carved and gilded. Tips of these petals are again ornated with floral designs. On every joint of these petals a skull is carved, which are eleven in all. On each petal simple and gilded scroll decorations are seen. Two large holes are running from top through bottom. A socket is carved on the edge at the rear of the pedestal.

150 STAIRCASE-LIKE PEDESTAL

III 6122
H 92 mm
Prob. 9th cent. A.D.
Kindik

Staircase-like pedestal, richly embellished with ornamental decorations, which are both

1. Cf. no. 421.

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painted and gilded. The motifs are painted within rectangular blocks of different sizes. The blocks are composed of lotus petals, scrolls and linear decorations. The ground colour is white and the other colours used are red, green, black and blue. The scroll designs at the corners of the rectangles are gilded and outlined in black.

151 PART OF A PEDESTAL

III 6104
L 67 mm
Prob. 9th cent. A.D.
City on the Yār

Lotus petal of a lotus throne. The convexed petal is very thin in section. Ground colour of the obverse is white, which is further enriched by red, light-green, black, light-red and dark-red colours.

Reverse is painted red.

152 PART OF A PEDESTAL

III 7775 a
L 57 mm
Prob. 9th cent. A.D.
Toyok : Manuscript-Room

Lotus petal of a lotus throne. Similar to no. 151. Partly damaged. Colours used for decorations are white, blue, black, red and green.

153 PART OF A PEDESTAL

III 7775 b
L 76 mm
Prob. 9th cent. A.D.
Toyok : Manuscript-Room

Lotus petal of a lotus throne. Similar to nos. 151 and 152. But the reverse is different from the above-mentioned nos. It is black. Tip of the petal is damaged.

154 PART OF A PEDESTAL

III 7775 c
L 62 mm
Prob. 9th cent. A.D.
Toyok : Manuscript-Room

Painted lotus-petal with broken tip. Similar to no. 152.

155 PART OF A MANDORLA

III 8264
L 335 mm
Prob. 7th cent. A.D.
Kizil : Mingöi, 3rd Cave from the corner of the Enclosure

Painted fragment of a mandorla, decorated with snake-motifs as border.[1] The snakes are carved scroll-like. The ground colour is white. The snakes are alternately painted in blue/red and green/red. The raised part of the snakes is coloured white and light-green alternately.

156 PART OF AN AUREOLE OR A MANDORLA

III 4611
L 356 mm
Prob. 9th cent. A.D.
Khocho

Elaborately worked fragment of an aureole or a mandorla, both carved and painted. The ground colour is red. One edge of the fragment is smooth and the other one is carved with conical and voluted designs. Decorations are made by gilding. The entire ground is divided into several hexagons by means of gilded lines. A rhomboidal motif, in the form of an insect, is gilded in the centre of each hexagon. On one end of this rhomboidal motif two stings and on the other end, opposite to the former, two conical projections are seen. Central part of the rhombus shows a figure, which is lenticular in shape and has got a few linear decorations. It resembles the body of an insect. Other two ends of the rhombus suggest the wings of the insect. The details are shown by black outlines. The joint of the hexgons are decorated with cloud-like ornamentations, like those seen in the Chinese paintings. The outlines are made in black.

1. Cf. no. 186.
It also reminds of the arch-shaped snakes around the monk from the vault of Māyā-Cave, 2nd Enclosure of Kizil. See : *Le Coq and Waldschmidt, 1*, Vol. VII, pl. 19b. Similar arch-shaped mandorla, only a fragment though, is found in the *BM* collection. See no. Mi. v 003 (*BM* no. is MAS 991).

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157 PART OF AN AUREOLE OR A MANDORLA

III 4615
L 132 mm
Prob. 9th cent. A.D.
Khocho

Fragment of an aureole or a mandorla, having a very thin section. Painted entirely with ray-like decorations. Different colours are used to distinguish the rays. They are alternately painted in green/red and green/yellow. The broken part on the left is mended by a wooden clamp.

158 PART OF AN AUREOLE OR A MANDORLA

III 4618
L 102 mm
Prob. 9th cent. A.D.
Khocho

Fragment of an aureole or a mandorla, both carved and painted. The border carved in relief, consists of two simple bands, which are distinguished by an incised line. The surface is decorated with floral and scroll motifs, painted with white, blue, red and green. The leaves are outlined by black colour.

159 PART OF AN AUREOLE OR A MANDORLA

III 4619
L 172 mm
Prob. 9th cent. A.D.
Khocho

Carved and painted fragment of an aureole or a mandorla. The stylized acanthus leaves are carved against a thick and simple border. The border is painted red. The leaves are green. Faint traces of gild are found. The ground colour is white. The edges of the carvings are raised.

160 PART OF AN AUREOLE OF A MANDORLA

III 6114
L 86 mm
Prob. 9th cent. A.D.
Khocho : The corridor near the Library, Ruin K

Richly carved fragment of an aureole or a mandorla, whose border is decorated with jewels encircled by beads. It recalls the Sassanian motif, which is frequently found in the Turfan oasis.[1] Between the two jewels leaf motifs are carved in relief. The surface is decorated with parallel lines. Traces of red and white colours are found.

Publ. :
1. *Le Coq, I*, p. 57, pl. 57 a.

161 PART OF AN AUREOLE

III 7782
L 59 mm
Prob. 9th cent. A.D.
Yārkhoto

Fragment of an aureole with lotus petals carved on it. The ground colour is white. Traces of green and gild are found on the surface. Remains of colour are found on the reverse.

162 FRAGMENT OF A PEDESTAL

III 247 a
L 124 mm
Prob. 9th cent. A.D.[2]
Prob. from Turfan region[3]

A thinly carved lotus petal of a lotus throne. The tip is damaged and on the other end a tenon is seen, which is meant for joining it to the lotus throne. Traces of paint are found all over. The petal is symmetrically ornamented with light-green, red, blue, black and yellow colours. Only traces are found.

Reverse bears traces of white and red colours.

163 PART OF A PEDESTAL

III 247 b
L 115 mm
Prob. 9th cent. A.D.[4]
Prob. from Turfan region[5]

A thinly carved lotus petal belonging to a lotus throne. The tip is damaged and the tenon for fixing it to the throne is missing. The ground colour is red. The petal is symmetrically ornamen-

1. Cf. no. 9.
2. Nos. 151 to 154 are dated to the 9th cent. A.D. Because of the similar style and colour-scheme of this fragment may also be put under the same date as those of nos. 151 to 154.
3. On the basis of the uniformity in style and colour found in nos. 151 to 154 it may be suggested that this fragment also belonged to the Turfan region.
4. See foot-note 2.
5. See foot-note 3.

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ted with linear decorotions. The colour used are white, red, blue, black, brown and green.

164 LOTUS PEDESTAL AND FRAGMENT OF FOOT

III 208
H 76 mm
Prob. 7th cent. A.D.
Site unknown

A pedestal with two rows of everted lotus petals, carved one above the other. The petals of the lower row are alternately carved between the petals of the upper row. A groove is made between the surface and the petals. Left foot of a figure and traces of right foot are seen. Sides and the rear of the pedestal are badly deteriorated.

165 RECTANGULAR PEDESTAL WITH FEET

III 222
H 13 mm
Prob. 8th-9th cent. A.D.
Site unknown

A rectangular pedestal with two feet of a figure. The pedestal is simple and looks like a block. Part of it is broken. Traces of violet colour are found both on the pedestal and on the feet.

166 RIGHT LOWER ARM

III 248
L 75 mm
Prob. 9th cent. A.D.
Site unknown

A tender lower arm with a fist, which held a rod-like object[1]. Part of the upper arm is visible. A dowel is seen on the under side of the arm and a hole for another dowel can be seen next to it. These dowels were meant, probably, for fixing the arm with the body. Lower arm has got two simple wrist bands. Traces of gild are found all over.

167 LEFT ARM HOLDING A FLASK[2]

III 226
L 136 mm
Prob. 9th cent. A.D.
Site unknown

Left arm of a figure holding a bud-like flask. It resembles a lotus bud because of its conical end and one row of petals up to the middle of the body of the vessel. But from the grip it is clear that it is a flask. The upper arm is ornamented with a simple armlet. Lower arm, bent at elbow, is endowed with a simple wrist band. Traces of white, red and gild are found.

168 RIGHT ARM WITH FIST

III 225
L 66 mm
Prob. 9th cent. A.D.
Site unknown

Part of upper and lower arm with fist. Upper arm is broken from shoulder. It is not in proportion to the lower arm. A simple armlet adorns the upper arm. Lower arm is slightly bent at elbow. It bears a simple wrist band. The hand is tightly closed into a fist. Probably, it held a whisk like no. 170. Only a part of rod can be seen within the fist.

169 RIGHT HAND

III 210
L 53 mm
Prob. 6th-7th cent. A.D.
Site unknown

Right hand broken from the wrist. The position of the hand suggests it to be in vitarka-mudrā. The index finger is bent at its first joint. The tip and the thumb are damaged. The fingers are webbed.[3]

170 LEFT HAND HOLDING A CHOWRIE

III 216
H 129 mm [of the chowrie]
Prob. 7th cent. A.D.
Site unknown

Left hand, broken from the wrist, is holding a whisk. The whisk is symmetrically carved. A central ridge is carved from the top of the fist to the end of the whisk and on either side of it, decorations are made by oblique lines, which are incised.[4]

1. Cf. no. 116.
2. Probably it is the arm of Bodhisattva Maitreya.
3. It seems to be the hand of a Buddha.
4. Cf. the finial of the stūpa, see no. 422.

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171 LEFT FOOT

III 209
L 102 mm
Prob. 8th-9th cent. A.D.
Site unknown

Instep of a left foot. The ankle is chamferred. Details of the toes are not shown. There is no clear distinguishing line between the toes and the forepart of the foot—a feature often seen in the case of figures on the canvas and wall-paintings from Khocho.

The foot might have been used as an 'exvoto'[1] as there is no indication for its being a part of a leg. It seems to be complete in itself.

172 LEFT FOOT

III 219
L 107 mm
Prob. 7th cent. A.D.
Site Unknown

Instep of a left foot. A shallow curve is seen near the ankle, perhaps, to join it to the leg. There is a demarcating line between the forepart of the foot and the toes. Besides, the toes are convexed. These are the two features clearly observed on the figures painted either on the wooden panels or on the wall-paintings from Kizil.

Traces of white colour and gild found.

173 RIGHT LOWER ARM

III 224
L 351 mm
Prob. 10th cent. A.D.
Site Unknown

Right lower arm with palm and parts of fingers. The lower arm is deeply recessed from the wrist and the wrist looks as if it had a band around. Back of the palm shows the joints of the fingers by means of lenticular incised lines. All the fingers and the thumb are broken. Section of the broken thumb shows a hole for a dowel. Traces of pink and black colours are found on the palm.

174 LION

III 8130
H 46 mm
7th cent. A.D.
Kizil : Largest Cave, Mingöi

Small entirely gilded lion seated with head raised up. His jaws are open, showing both rows of teeth, above which the whiskers are marked by means of incised lines. Manes of the lion are carved in a stylized way, i.e., by means of several rhombuses, an element common to Kizil style. His paws are stylized and crossed.

Publ. :
1. *BK*, no. 466

175 TIGER[?]

III 7228
H 36 mm
Prob. 9th cent. A.D.
Khocho

A tiger or a lion is sitting on a pedestal being on alert. His hind legs are in seated position while the weight of the body rests on the forelegs. Eyes and jaws are wide open, and both the rows of teeth are seen. Eyes, brows, jaws and claws are shown by incised lines. The animal has a big tail, which is shown turned over his back.

The pedestal, the sides of which are damaged is rectangular in shape. Probably, on all the sides rectangular spaces were carved deeply, each within a frame carved in relief. The underside of the pedestal is plain, probably, meant for a seal, while the animal carved on its top itself served as a boss. According to the *AR* it is an unfinished seal.

176 ANIMAL HEAD

III 8113
L 180 mm
Prob. 5th cent. A.D.
Tumshuk : Western side of the Large Stūpa, Western Enclosure

Fragment of the head of an animal, probably, of a dragon or a makara used as decorative motif. One eye and teeth on the upper jaw are clearly recognized. It has a hole below the eye. More or less similar type of makara head, made of clay, has also been found from Tumshuk.[2] Similar type of eye and jaw with teeth can be seen on the dragon head from Kizil.[3]

1. Cf. no. 118.
2. *Le Coq*, 2, Vol. III, p. 33
3. Cf. no. 177.

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Makara or dragon is one of the oft-used decorative motifs found in the Gandhāra art.[1]

Reverse is flat.

Illustr. in :

1. *Hambis,2*, pl. ll d.

177 DRAGON OR MAKARA HEAD

III 7522
L 64 mm
Prob. 6th cent. A.D.
Kizil : Peacock Cave

A dragon or a makara head. Obverse is carved with an eye, ear and the lower jaw. The eye is shaped like a circular disc, above which two parallel lines are incised, starting in its inner corner and running to the neck, in order to mark the outline of the animal's face. The ear is carved like a leaf. Below the saw-like teeth edge of the jaw is seen. Upper part of the jaw which is damaged shows a deep elliptical line. It is incised. When seen from the front, the jaw and the teeth look as if they were opened for biting. On the reverse only the carved outline of the jaw the saw-like teeth and the two parallel incised lines are seen. Traces of red and yellow colours are found. A hole is visible at the section of the broken neck, probably, to fix it with other parts by means of a dowel. This makara or dragon, recalls the fragmentary dragon or makara head from Tumshuk.[2]

178 CAMEL

III 7379
H 126 mm
Prob. 7th cent. A. D.
Kizil : Largest Cave

Fragment of a painted red camel. Parts of face, legs and hind part are missing. The lenticular eyes are big. The ears are straight and the manes as well as the cap-like hair on the head are carved in a stylized way. The hair on head and legs is shown by vertical incised lines,[3] while the manes on the neck is irregularly incised. In front, under the jaw portion, the dewlap is carved, which, when seen from front, looks like a harpoon. Probably, the camel was originally a double-humped one.[4]

179 ELEPHANT-HEAD

III 8139
L 100 mm
Prob. 5th-6th cent. A.D.
Kizil : Accident-cave

A beautifully carved elephant-head ornamented by a caparison,[5] made of pearl-strings, which crosses one above the other like a wide-meshed net. Each joint at the crossing is covered by a six-petalled blossom and a stamen in the midth of it, and surrounded by a circular band. The pearls of the pearl-strings are carved like teeth within two simple borders. Forehead is bulged and the eyes are opened and carved quite close to each other. Upper lid is shaped almost like an 'omega'. Ears are symmetrically carved and slightly twisted over the corners of the forehead. The tips are bended and the folds of the ears are parallel and carved in steplike fashion. The left ear as well as the right tusk are damaged. The remaining tusk is conical in shape. Trunk of the the elephant is missing.

Traces of gild found on the ornament. The ground colour of the head is white, with traces of lapis lazuli blue found on it.

180 ELEPHANT-LEG

III 7380
H 108 mm
Prob. 5th-6th cent. A.D.
Kizil : Cave 10

Front part of the left leg of an elephant. Part of left ear and body are seen. Bottom of the foot is shown by two parallel and the nails by wavy incised lines. Underside of the leg is flat. Traces of white colour are found.

1. According to Le Coq [*ibid.*, p. 32], these makaras or dragons are quite important as they are modelled after the Gandhāra art. The makaras, frequently used by the Gandhārans, in the course of time turned to dragons in the Chinese art.
2. Cf. no. 176. Also compare no. Mi. xxiii. 008 (BM no is MAS 1109).
3. Similar way of showing the details of hair is very common in Yotkan—one of the sites on the Southern Silk-Road. The terracotta figurines from this region often show their hair-style done by vertical incised lines.
4. Double-humped camel is frequently represented on the terracottas from Yotkan.
5. This head recalls the elephant-head from Sahri Bahlol [cf. *Ingholt, I*, p. 170, fig. 450].

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181 LION

III 8143
H 95 mm
7th cent. A.D.
Kizil : Largest Cave

Front part of a seated lion, looking to his left, is carved in relief from a block of wood.[1] His right eye, lenticular in shape, is wide opened. Its outline is carved in relief. Brow and lashes are painted black. Nose is carved in a naturalistic way, showing folds caused due to the opening of the jaws. Whiskers are shown by means of black lines and the beard by three carved lines, which meet into one point. Jaws are open, showing upper and lower teeth. The ear of the lion is straight and looks like a leaf. Manes are carved in a stylized way, divided into grids, each of which is carved like a precious stone. Around the neck it looks like a frilled collar. The paws of the two crossed frontal legs are carved in a stylized way. It recalls the legs of the imaginary animals used as decorative motifs on the wood-carvings from Murtuk[2]. Traces of black paint are found on the chest.

Reverse is flat, but part of it is recessed near head.

182 LION-HEAD WITH PART OF BODY

III 7667 a
H 228 mm
Prob. 8th cent. A.D.
Achik Iläk : Lion Cave

Lion-head with part of the body up to the folded front paws. The jaws are open and the head is turned to his left. Mane is carved in a stylized way with curls within four parallel rows and locks one above the other in rows. This element is frequently found in Sassanian art.[3] Hair on head is parted at the centre and then turned into a curve near the ear. Its curls are incised. Eyes are wide opened and devoid of iris. Ears are leaf-shaped. Jaws are wide opened, so that both rows of teeth—carved in detail—are seen. The canine teeth, both upper and lower, as well as the beard, which is visible under the lower jaw are pointed. A band, decorated in the same way as the curls of the hair, is carved diagonally from the right shoulder through the left leg. His front paws are collected near his chest—left paw rests on the right. On the right shoulder a rectangular block is projected, on which a small crude human figure is incised. Only the inner part of the mouth is painted red.

183 LION-HEAD WITH PART OF BODY

III 7667 b
H 237 mm
Prob. 7th cent. A. D.
Achik Iläk

Lion-head with part of the body. Nearly the same as no. 182. But the head of this lion is turned to his right, his right paw rests on the left and on the rectangular projection over his left shoulder eight lines are incised diagonally.

184 PART OF NECK WITH WING

III 8053 a
L 143 mm
Prob. 7th cent. A.D.
Achik Iläk

According to the *AR* it is a wing of a Garuḍa. Similar type of wings is found in Duldur-Akur, a place in Kucha oasis, has been described as: front part is that of a bird and then of a griffon.[4] Part of long neck—carved into 'S'-shape—and wing seen, probably, belong to a bird. On the upper part of the neck a mane-like ridge, recessed from the neck is marked. The wing is elaborately carved and outlined by a thick line carved in relief. Part of the wing near the body, i.e., the shoulder-joint is decorated with many squares, each of which is divided diagonally by means of incised lines. The feathers of the wing are shown by step-like carvings. The body is straight and its section shows two holes for fixing the other parts of the bird by means of dowels, one of which is already filled with a dowel.

The reverse is flat. The piece is devoid of paint.

185 WING WITH PART OF NECK

III 8053 b
L 131 mm
Prob. 7th cent. A.D.
Achik Iläk

Wing of a bird [?] with small part of neck. Same as no. 184. The only difference found, are

1. The workmanship is very similar to no. 174.
2. Cf. no. 369.
3. *Ghirshman*, *1*, p. 209, fig. 249.
4. *Hambis*, *3*, pl. XXXV, figs. 76 and 77.

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the carvings on the wing near the shoulder-joint. They look like everted lotus petals carved alternately, one above the other. Similar type of shoulder-joint can be seen on the dragon, painted on the door-arch of one of the corridors of Demon Cave in Kızil.[1]

186 FRAGMENT OF TWO SNAKES

III 7790
L 83 mm B 45 mm
Prob. 6th cent. A.D.
Kumtura : Cave 12

Two snakes carved face to face on a block of wood. They are stylized. On the outer edge the incised decorations recall manes. Both have identical ornamentations on their bodies, of which the designs are carved in relief. Lower part of the object is irregular and the central part of the side, along the manes, are grooved. The deep line running through the groove suggests its being suspended by a strong material, e.g., metal wire. Similar type of stylized snake-motifs are found on the border of an wooden aureole from Kizil.[2] Mention may also be made of the wall painting showing the snake-mandorla of the monk from Kizil.[3]

187 WING

III 8053 e
L 146 mm
Prob. 7th cent. A.D.
Achik Iläk

Wing of a bird[?]. Similar to nos. 184 and 185. Defaced. Part of the neck and the outline of the wing, carved in relief are seen. The fragment is burnt and encrusted with mud. Traces of red colour are found on the reverse.

188 LEG OF ANIMAL

III 4546 a
L 135 mm
Prob. 9th-10th cent. A.D.
Khocho

Left lower leg of an animal with paw. Muscles are very strong. A wooden dowel inserted to the bevelled part in order to join it with the body. The paw is fleshy. Claws are missing. Palm-lines are incised. Traces of paint are found.

189 LEG OF ANIMAL

III 4546 b
L 126 mm
Prob. 9th-10 cent. A.D.
Khocho

Left leg of an animal with paw. Slmilar to no. 188. Only difference found is that no hole is made on the bevelled side. Probably, it was under preparation.

190 WING

III 4563
100 mm [diagonal]
Prob. 9th-10th cent. A.D.
Khocho

Painted wing with folds carved in step-like fashion. The ground colour is white. Traces of gild, blue and light-green are found. Details of the feathers are shown by means of fine black outlines.

191 WING

III 4631
156 mm [diagonal]
Prob. 9th-10th cent. A.D.
Khocho

Painted wing. Shoulder-joint is plain and has a scalloped edge. Pinions are carved from the edge of these scallops. Only pinions are seen, rest is damaged. The ground colour of the wing is white. Traces of red are found.

192 ANIMAL HEAD

III 8293
H 45 mm
Prob. 9th-10th cent. A.D.
Murtuk

Round head of an animal. It looks like a parrot, when seen from the profile [i.e., right side of the figure]. Shape of the eyes is lenticular, with outlines carved in relief. Part of the beak is broken. Breast is endowed with four step-like folds. This type of folds are typically Khochoan.[4] Ground colour is painted white. Traces of yellow

1. Cf. *Grünwedel*, *2*, fig. 305.
2. Cf. no. 155.
3. *Le Coq and Waldschmidt*, *1*, Vol. VII, pl. 19 b.
4. Cf. nos. 32, 66, 74 and 79.

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are found on the folds. Rear of the animal is plain but the sides are projected up to the head. When seen from front these projections look like the ears and from profile they look like manes. A hole is seen below the figure, which is filled with clay. Probably, the figure was used as a gamesman.

193 LEG OF AN ANIMAL

III 6098
L 133 mm
Prob. 9th-10th cent. A.D.
Toyok : Manuscript-room

According to Le Coq it is a leg of a Garuḍa. The leg as well as the claw are damaged. A hole is seen on the upper leg in order to join it with a dowel to the body.

Publ. :
1. *Le Coq, 1*, p. 56, pl. 56 m.

194 PAW OF AN ANIMAL

III 6099
L 89 mm
Prob. 9th-10th cent. A.D.
Toyok : Manuscript-room

Claw and part of lower leg of a Garuḍa[1]. The claw is damaged and leg is burnt. Sharp nails are distinctly carved. Ground colour is painted white. Exterior of the claw is painted green and the inner side is painted red. Leg is gilded.

Publ. :
1. *Le Coq, 1*, p. 56, pl. 56 n.

195 TORSO OF ANIMAL

III 6116
L 112 mm
Prob. 9th-10th cent. A. D.
Toyok : Manuscript-room

Torso of an animal. According to the *AR* it is a torso of a bird. Legs of the animal in the front are stretched. Hind legs are missing. Body is smoothly carved. Body-contour is round. A dowel is seen on the broken neck. Tail is missing. Traces of colour are found.

196 A RECTANGULAR BOX

III 8472 a, b
L 260 mm B 85 mm H 79 mm
Prob. 9th-10th cent. A.D.
Aghiz : First Stūpa of Sängim

A rectangular undecorated box with sliding cover is found whose corners are joined by 'halved-joint' technique. One of the narrow sides of the box has two iron loops attached to it. Around each a metal piece in chaturdala shape is attached. Inside the box fragments of bones wrapped in a cloth, and a piece of leather are found. The sliding cover has a grip on one of its narrow edges. It is slightly raised in order to hold it while opening or covering the box. The other edge, opposite to the grip, is perforated.

197 FRAGMENT OF A BOX

III 8121
H 270 mm
Prob. 5th-6th cent. A.D.
Tumshuk : Stūpa, Western Enclosure

Fragment of a long and round box which is badly damaged. Either end of it is recessed for the purpose of closing it on one side and covering it with a lid on the other. Its exterior has got several knots, the interior is entrusted with mud. According to the *AR* the box has been described as "a round, longish box, made of 'Toghrak-wood' (poplar wood) broken into many pieces with one bundle".

Illustr : in
1. *Hambis, 2*, pl. ll e.

198 LID

III 7745 b
H 60 mm 78 mm [diameter]
Prob. 9th-10th cent. A.D.
Khocho : Ruin K, southern wall

Partly damaged lid of a circular box. According to the *AR* it belongs to a reliquary. Its boss is knob-like. Entire lid is painted white and traces of green and red are found.

199 BOOK-COVER

III 8289
L 274 mm B 85 mm
Prob. 6th-7th cent. A.D.
Kizil : Largest Cave

A rectangular tablet used as a cover for a pothi-shaped book recognizable from the hole on its centre. The cover is divided into three equal

1. Cf. no. 193.

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parts by two deep incised lines. The under side is flat while the upper one is wavy. It is devoid of painting.

200 FRAGMENT OF A LANTERN

III 7168
36 mm [diameter]
Prob. 7th-8th cent. A.D.
Kizil : Largest Cave

Round fragment of a lantern, looks like a disc with a hole in the centre and eight dowels on the side of it. A few Brāhmī letters are written on it.

Reverse is plain.

201 FRAGMENT OF A LANTERN

III 8060 a
L 136 mm B 25 mm
Prob. 7th-8th cent.
Kizil : Round Building near the Japanese Cave

A long fragment of a lantern. It has got five perforations on one edge while on the other six. Some of these holes are seen with dowels fixed to them and the others are either filled with black beads or threads. It is painted dark red.

202 FRAGMENT OF A LANTERN

III 8060 b
L 208 mm B 18 mm
Prob. 7th-8th cent. A.D.
Kizil : Round Building near the Japanese Cave

A long fragment of a lantern, looks like a stripe. It has got a tenon on one end. The other is broken. The fragment is painted dark-red with four circles painted in white. It has twenty-four holes, twelve on each end. Some of the holes are tied with thread. These holes are bored from the obverse through the sides and not through reverse. There is a rectangular socket at the centre of the fragment.

Reverse is devoid of holes.

203 FRAGMENT OF A LANTERN

III 8060 c
L 289 mm B 16 mm
Prob. 7th-8th cent. A.D.
Kizil : Round Building near the Japanese Cave

A long, rectangular fragment of a lantern. The obverse has got eighteen holes on one of its lengthwise edges, three of which pierce through the side. There are two sockets, rectangular in shape, which divide the stripe into three parts. Holes on the central part of the stripe pierce through the reverse. Fragments of thread pass through these holes.[1] The threads are tied in knots. Traces of dark-red colour are found.

204 FRAGMENT OF A LANTERN

III 8060 d
L 157 mm B 23 mm
Prob. 7th-8th cent. A.D.
Kizil : Round building near the Japanese Cave

A long fragment of a lantern, either end of which is damaged. There are five perforations on one edge and six on the other. Fragments of thread pass through some of these holes but they are not tied into knots like nos. 202 and 203. Ground colour is painted dark-red and circular decorations are painted white.

205 FRAGMENT OF A LANTERN

III 8060 e
37 mm [diameter]
Prob. 7th-8th cent. A.D.
Kizil : Round building near the Japanese Cave

A circular fragment of a lantern with one perforation in its centre. The edge of the disc has eight dowels.[2] Traces of dark-red colour are found on it.

206 FRAGMENT OF A LANTERN

III 8060 f
36 mm [diameter]
Prob. 7th-8th cent. A.D.
Kizil : Round Building near the Japanese Cave

A circular fragment of a lantern. Same as no. 205. Traces of white colour are found.

1. Cf. no. 202.

2. Cf. no. 200.

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207 FRAGMENT OF A LANTERN

III 8060 g
49 mm [diameter]
Prob. 7th-8th cent. A.D.
Kizil : Round Building near the Japanese Cave

A circular fragment of a lantern. Same as nos. 205 and 206. Difference between this and nos. 205 and 206 is that it is bigger in size than the other two. Moreover, it has got six dowels instead of eight and it is painted dark-red.

208 FRAGMENT OF A LANTERN

III 8060 h
43 mm [diameter]
Prob. 7th-8th cent. A.D.
Kizil : Round Building near the Japanese Cave

A circular fragment of a lantern. Same as nos. 205 to 207, with attached pieces of different coloured silk, e.g., prussian-blue, dark-brown and white, in triangular shape. A large triangular fragment in prussian-blue is endowed with a white border, stitched with red thread. One end of this triangle passes through the central hole of the disc. The triangular piece is further elaborated by a white border. The texture of the border is coarser than the texture of the ground. The border is stitched in white thread. Below it small triangular fragments of silk are stitched. Like the large triangular piece these small pieces have white borders stitched with red thread. The material for borders are of varied textures—some are fine while others coarse.

209 COMB

III 7372
L 102 mm
Prob. 7th-8th cent. A.D.
Kizil : Enclosure C, Library

Fragment of a single-toothed comb endowed with medium sized teeth. The edge of it is round and its section is thicker than the teeth. A line is incised parallel to the roots of the teeth. Fragments of thread and hair are found attached to them.

210 COMB

III 215
L 94 mm
Prob. 8th-9th cent. A.D.
Kumtura

A partly damaged double-toothed comb, lenticular in section. On one side, the teeth are thin and carved close, on the other they are thick and carved apart. The obverse as well as the reverse of the comb was painted entirely. Now only traces are perceptible. Ground colour is red. The central part between the thin and thick teeth is richly lacquered. Its edges are decorated with simple black borders next to which black bands are painted, decorated with white spots. The space in between is painted red and decorations are made in green and yellow. There are three black cross-lines—one at the centre and one each on either edge of the decorated central part, outlined by white colour.

211 COMB

III 7690
L 46 mm
Prob. 8th-9th cent. A.D.
Kumtura

A damaged single-toothed comb. The edge opposite to the teeth is narrower than the edge of the teeth. The section of the comb is lenticular.

212 COMB

III 4757 b
L 51 mm
Prob. 9th-10th cent. A.D.
Khocho

A double-toothed comb, consisting of thick teeth on one side and thin on the other, but now only the thick teeth remain. The thin teeth are entirely damaged. Only traces are found. The broken teeth are smoothened. The comb was re-used. It has now a lenticular section. The central part between the thin and thick teeth is separated by an incised line on either edge. The comb is devoid of paint.

213 COMB

III 4757 d
L 34 mm
Prob. 9th-10th cent. A.D.
Khocho

Fragment of a single-toothed comb. It has a lenticular section. Only end part of the comb remains. The butt is round. Teeth are badly

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damaged. On obverse an incised line separates the butt and the teeth.

The reverse is encrusted.

214 COMB

III 4757 c
L 47 mm
Prob. 9th-10th cent. A.D.
Khocho

A damaged double-toothed comb, lenticular in section. On one side, the teeth are thin and carved close, on the other they are thick and apart. Almost all the thin teeth are damaged. The central parts, both on the obverse as well as on the reverse, are distinguished by incised lines. The comb is devoid of paint.

215 COMB

III 7232
L 48 mm
Prob. 9th-10th cent. A.D.
Kurūtka : Foot-hill of Turfan

Fragment of a double-toothed comb. Teeth on one side are thinner than the other. Central part of the comb is decorated with small and big circular open-work motifs. Big circles are incised deep and the centre of each circle is carved hollow with four petalled motifs [chaturdala] and around this motif 'heart-shaped' motifs are carved hollow. Each of the small circles has got an incised point at its centre. Parts of the comb are broken.

216 COMB

III 8318 c
L 55 mm
Prob. 9th-10th cent. A.D.
Murtuk : 3rd Enclosure

A double-toothed comb. Teeth on one side are thicker than the other. The central part between them is prominently distinguished by incised lines. It has a rhomboidal section. A few of the thin teeth are damaged.

217 CIRCULAR BOX

III 4773
100 mm [diameter] H 55 mm
Prob. 9th-10th cent. A.D.
Khocho

A flat-bottomed, well preserved, circular box whose, is slightly receeded from the body, is slightly damaged. On its body, few letters and words written in Uigur script, are read[1] as follows: mn/ ymä/ q/// 'is' 'and', mn/ mn/ v/ 'is' 'is', tägrü [or t[ä]yri 'god' 'title'], tigüp [or tigun]/ tigun/mn 'is'. Besides, some blur of black ink are seen on the body. Its interior is painted black.

218 BOWL

III 7743
150 mm [diameter] H 41 mm
Prob. 9th-10th cent. A.D.
Khocho : Ruin K

A shallow, round-bottomed bowl, the rim of which is badly damaged.

219 BOX FOR MEASURING

III 8057
L 99 mm B 97 mm H 53 mm
Prob. 9th-10th cent. A.D.
Längär : Chinese House at the centre of the Workshop

A rectangular container for measuring purposes. The corners are joined in 'halved-joint' technique. The corners of the base are joined by iron plates and nails. Colour of the container is black.

Illustr. in :

1. *Hambis*, *3*, pl. CXII, fig. 255.

220 BOWL

III 7546 b
92mm [diameter] H 38 mm
Prob. 9th-10th cent. A.D.
Murtuk : 3rd Enclosure, Large Ruin at the ravine : found under the floor

Fragment of a flat-bottomed bowl, whose rim is slightly recessed from the body.

221 BOWL

III 6947
72 mm [diameter] H 42 mm
Prob. 9th-10th cent. A.D.
Khocho : Ruin B

Fragment of a flat-bottomed bowl, used several times though it was broken. Its damaged

1. Read by Prof. A. von. Gabain, to whom photos of this bowl were sent for identification.

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rim was mended by means of metal clamps and metal nails. Three such metal clamps are seen. Part of the bowl is missing.

222 LATHED FRAGMENT

III 8930 a
L 107 mm
Prob. 5th-6th cent. A.D.
Tumshuk

Lathed object from furniture. Either end of it has a round projection, which is carved hollow, like a socket, to which tenons of other parts, belonging to the furniture, were fixed. It has a long crack. The fragment is devoid of paint.

223 LATHED FRAGMENT

III 8930 b
L 108 mm
Prob. 5th-6th cent. A.D.
Tumsuk

Lathed object from furniture, splitted lengthwise. Similar to no. 222, but better preserved than that.

224 LATHED FRAGMENT

III 8930 c
L 107 mm
Prob. 5th-6th cent. A.D.
Tumshuk

Lathed object from furniture. Similar to nos. 222 and 223, also splitted lengthwise.

225 LEG OF THRONE

III 7801 b
H 163 mm
Prob. 6th-7th cent. A.D.
Kumtura : Temple 12

A lathe-turned leg of a throne[1]. It has a tenon on one end in order to fix it to the throne, and consists of round and damaru-shaped structures like those of no. 226. Its bottom part or the foot-rest is semi-circular in shape. Portion on top of it is flared.

226 LATHED FRAGMENT

III 7801 a
L 485 mm
Prob. 6th-7th cent. A.D.
Kumtura : Temple 12

Large lathe-turned fragment. According to the *AR* it is a piece of a throne-rest. It has got a tenon on one end for fixing it to the other part of the furniture. The carving consists of rings, damaru and round-shaped structures. The rings, which are double in each case, are carved at the centre of each damaru-shaped structure. On the round structures there are incised lines—each one has one line incised on it.

227 FINIAL OF FURNITURE

III 4579 a
H 79 mm
Prob. 9th-10th cent. A.D.
Khocho

A decorative finial from furniture.[2] It has a thick octagonal base with a double conical top. The tip of the upper part of the cone is pointed. The octagonal base has eight holes, to some of which wooden dowels are fixed. Traces of red colour are found on it.

228 FINIAL OF FURNITURE

III 4579 b
H 99 mm
Prob. 9th-10th cent. A.D.
Khocho

A decorative finial of furniture[3] similar to no. 227. Burnt, damaged and encrusted with mud.

229 LEG OF THRONE

III 7754 a
H 118 mm
Prob. 9th-10th cent. A.D.
Khocho : Ruin K

A lathed leg of a throne.[4] Similar to no. 232 but it is endowed with a dowel on one end, which is fixed at its centre in order to join it to its other parts. Ground colour is painted white with traces of green found on it.

230 LEG OF THRONE

III 7754 b
H 106 mm
Prob. 9th-10th cent. A.D.
Khocho : Ruin K

A lathe-turned, leg of a throne[5] Similar to no. 229. The ground colour is white. Traces of

1. Cf. no. 144.
2. Cf. no. 236.
3. *Ibid.*
4. Cf. no. 144.
5. Cf. no. 144.

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red, blue and green are found. The foot-rest is damaged.

231 LEG OF THRONE

III 4581 c
H 22 mm
Prob. 9th-10th cent. A.D.
Khocho

Small leg of a throne[1] with a socket for joining them. It is made very simple. Painted white, only traces are found.

232 LEG OF THRONE

III 7753
H 106 mm
Prob. 9th-10th cent. A.D.
Khocho

Lathed leg of a throne[2]. A wooden dowel is fixed on the body. Ground colour is painted white. Traces of gild and red are found.

233 LATHED FRAGMENT

III 8299
L 60 mm
Prob. 9th-10th cent. A.D.
Murtuk : 2nd Temple at the mountain-slope

A lathed fragment. Central part of it is round and on its either side is wavy. Ground colour is painted white. Traces of green are found.

234 LATHED FRAGMENT

III 8326 a
L 61 mm
Prob. 9th-10th cent. A.D.
Murtuk

A lathed fragment, similar to no. 233. The ground colour is painted white. Traces of green and yellow are found.

235 LATHED FRAGMENT

III 8326 b
L 58 mm
Prob. 9th-10th cent. A.D.
Murtuk

A lathed fragment, similar to nos. 233 and 234, but broader than no. 234. It is painted in the same way as no. 234.

236 FINIAL OF FURNITURE

III 235
H 124 mm
Prob. 9th cent. A.D.
Khocho : Ruin B

A decorative finial of a furniture having a circular base with a double-cone top. Upper part of the cone on top is flat. On the side of the circular base, there are fourteen holes, to which wooden dowels are fixed. The cone has a hole on top, which runs through the bottom. The finial is painted red and white.[3]

237 LEG OF A LOW SEAT

III 238 a
H 80 mm
Date ...
Site unknown

Small leg of a low seat. Lathed. Its bottom is flared. Middle part of the leg is carved in the shape of an ogee, around which two incised lines are seen. Upper part shows two coil-like carvings. The surface shows a square-shaped hole for fixing it to the seat by means of a wooden dowel. Traces of white and red colours are found.

238 LEG OF A LOW SEAT

III 238 b
H 80 mm
Date ...
Site unknown

Small leg of a low seat. It is identical to no. 237. It appears that both of them belong to the same furniture.

239 LEG OF A LOW SEAT

III 238 c
H 80 mm
Date ...
Site unknown

Small leg of a low seat. It is identical to nos. 237 and 238. All of them seem to belong to the same furniture.

1. Cf. no. 144.
2. *Ibid.*
3. Cf. nos. 227 and 228.

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240 LEG OF A LOW SEAT

III 238 d
H 80 mm
Date ...
Site unknown

Small leg of a low seat. Same as nos. 237 to 239. All these legs belong to the same seat since they are identical in design and size.

241 LEG OF A CHAIR

III 240
H 95 mm
Date ...
Site unknown

Half part of a leg with a hole, lathed. Fragment of a dowel is fixed to it. Traces of white and brown colours are found.

242 LEG OF A CHAIR

III 241
H 88 mm
Date ...
Site unknown

Small leg of a chair, partly broken. It is lathed. Traces of white and red colours are found.

243 PART OF FURNITURE

III 242 a
H 121 mm
Date ...
Site unknown

Finial from a furniture, cylindrical in shape. It is roughly carved. On one of its ends a pointed wooden dowel is fixed in order to join it with the other part of the furniture and on the other it is knob-like. The fragment is devoid of paint.

244 PART OF FURNITURE

III 242 b
H 121 mm
Date ...
Site unknown

Finial from a furniture. It is identical to no. 243. It is apparent that both of them belong to the same furniture.

245 PART OF FURNITURE

III 243 a
H 121 mm
Date ...
Site unknown

Finial from a furniture. Its shape recalls a stūpa. The medhi part is elongated and it is rectangular in section. Aṇḍa part is pyramidal and the chhatrāvalī is flaring. On top of the chhatrāvalī a wooden dowel is seen. The ground is painted white. Traces of green colour are found.

246 PART OF FURNITURE

III 243 b
H 112 mm
Date ...
Site unknown

Finial, an item of furniture, similar to no. 245 but there is a notch on either side of the aṇḍa part. The dowel on the chhatrāvalī is missing.

247 LATHED LEG OF FURNITURE

III 227 a
H 516 mm
Date ...
Site unknown

A sturdy lathed leg, broken; only half. It may either belong to a chair or to a cot. Part of the tenon is seen on one of its ends. Traces of red colour are found on it. Badly damaged.

248 LATHED PART OF FURNITURE

III 227 b
H 447 mm
Date ...
Site unknown

A lathed leg, similar to no. 247. Its bottom part is badly damaged.

249 LATHED PART OF FURNITURE

III 227 c
L 253 mm
Date ...
Site unknown

Probably, part of a chair-rest or support. Both of its ends have tenons. Partly damaged.

250 LATHED FRAGMENT OF FURNITURE

III 236
L 273 mm
Date ...
Site unknown

Probably, fragment of a chair-rest. Lathed. Similar to no. 249.

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251 LATHED FRAGMENT OF FURNITURE

III 239
L 144 mm
Date ...
Site unknown

Fragment of furniture. It is broken; only half. A tenon is seen on one of its ends. The fragment is devoid of paint.

252 LEG OF FURNITURE

III 237 a
H 367 mm
Date ...
Site unknown

A cylindrical leg with a tenon on one of its ends. It can either be a leg from a chair or a cot. The leg is devoid of decorations. Traces of white and red colours are found on it.

253 LEG OF FURNITURE

III 237 b
H 367 mm
Date ...
Site unknown

A cylindrical leg, similar to no. 252. It appears that both the legs belong to the same furniture as they are identical in design and size to each other.

254 LONG CONTAINER

III 229 [T IV M]
L 410 mm
Prob. 5th-6th cent. A.D.
Tumshuk

A long container, cylindrical in shape. One side of the container is cut hollow into rectangular shape so as to put things inside. Either end of the container is blocked, outside of which is roughly chiselled. The ends are slightly convex.

255 FRAGMENT OF BOX

III 230
L 235 mm
Date ...
Site unknown

Fragment of a cylindrical box. Inner edge of the box is grooved. Probably, this box is from Tumshuk. Similar box, in two fragments, is found from Tumshuk.[1]

256 LID

III 233
Diameter 137
Date...
Site unknown

A lid with a large knob for grip. The edge of the lid is raised high and flare in a way that the surface looks like a bowl. Exterior of the lid is flat and has an iron nail in the centre. Some inscriptions written in black are found.

257 FRAGMENT OF BOWL

III 231
Diameter 103 mm
Date...
Site unknown

Fragment of a flat-bottomed bowl. The side of the bowl is badly damaged. Traces of black colour are found on the inner side, while red on the exterior.

258 FRAGMENT OF BOWL

III 232
Diameter 163 mm
Date...
Site unknown

Fragment of a shallow-bottomed bowl having a grooved base. Only the bottom part exists. Traces of red-brown colour are found on the interior, while white on the exterior.

259 LANTERN, FRAGMENTARY

III 234
Diameter 56 mm [of the disc] L 133 mm [of the stick]
Date...
Site unknown

Fragments of lantern, which consist of a disc, a stick and fragments of painted canvas. The disc is perforated and a string passes through it, which is tied to the stick. On the side of the disc eight dowels are fixed at regular intervals.[2] The canvas, fragmentary, is coated with white colour, on which a chakra and a vajra are painted.

1. Cf. no. 197.

2. Cf. nos. 200 to 207.

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260 HUGE FLAT-BOTTOMED BOWL

III 309
H 20 mm 937 mm [diameter]
Prob. 10th cent. A.D.
Site unknown

A solid and huge flat-bottomed bowl, probably, used for storing corn. The side of the bowl spreads gradually upwards. The rim outside is slightly projected. The inner part of the bowl is painted black, colour of which is now chipped off. That the bowl was well used is clear from the mending of the hole at the bottom done by a piece of square-shaped metal. Iron nails are fixed very closely around it. Parts of the rim and the lower side are damaged.

261 HUGE CONTAINER

III 310
H 495 mm Diameter 1040 mm
Prob. 10th cent. A.D.
Site unknown

A huge container, probably, used for grinding is round in shape and has a thick flared side. The centre of the container has a funnel. Interior of the funnel is coated with some plaster to which wedge-shaped wooden pieces are fixed. Probably, by continuous usage the funnel became bigger, therefore, to obtain the original size, these wedge-shaped pieces were fixed. Exterior of this funnel in square is shape.

262 PEN

III 7370
L 115 mm
Prob. 7th cent. A.D.
Kizil : Arrow-Cave

A pen, roughly cut from bamboo. It looks like a stripe. One of its ends pointed for writing purposes, is found with traces of black ink.

263 PEN

III 5965
L 117 mm
Prob. 9th cent. A.D.
Sängim : Temple no. 10, Upper Temple at the curve of the Sängim-Ravine

Pen, similar to that of no. 262, belongs to no. 264. It is made of bamboo. That the pen was frequently used, is indicated by the thick patch of ink near its nib.

264 INK-POT[1]

III 5964
L 108 mm [holder] L 30 mm [ink-pot]
Prob. 9th cent. A.D.
Sängim : Temple no. 10, Upper Temple at the curve of the Sängim-Ravine

Ink-pot cyclindrical in shape with a lid and a pen-holder. The lid is fastened to the pot by means of a thread. Traces of black ink are found. It belongs to no. 263.

265 TABLET

III 7369
L 73 mm B 44 mm
Prob. 7th cent. A.D.
Kizil

A miniature board, shaped like a takhti, has a perforation. Probably, used as a tablet for manuscript. Obverse is slightly convexed.

Reverse is flat.

266 SPATULA

III 7496
L 130 mm
Prob. 6th-7th cent. A.D.
Kizil : Library

A flat spatula. The blade is slightly broader than the grip. The edge of the blade is oblique, which is smeared with light-green colour.

267 SPATULA[?]

III 7793
L 393 mm
Prob. 7th-8th cent. A.D.
Kumtura : Cave 12

A dagger-shaped object, perhaps, used as a spatula. The section of the blade is triangular. The hilt is crooked. Traces of white paint are found.

268 SPATULA

III 8945
L 207 mm
Prob. 7th cent. A.D.
Siktim

1. Similar cylindrical ink-pot is found in the NM collection (no. Kao. III. E. 03). It is lacquered outside.

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A double-sided spatula made of a long piece, central part of which has a round section. Either end is bevelled and its edge is elliptically shaped. The bevelling is not alternately done.

269 SEAL

III 7362
L 24 mm B 21 mm
Prob. 7th cent. A.D.
Kizil : Enclosure above the Library

A rectangular seal with a boss. On the obverse tooth-like decorations are incised within a frame. A thread is seen passing through the boss on the reverse.

270 SEAL

III 7215
L 45 mm B 13 mm
Prob. 8th-9th cent. A.D.
Bulayik : Sui-pang, Room II, Terrace IV

A voluted seal with a boss, having a hole for suspension. Three sides of the seal are carved. Carving on the other longer side is not clear. Probably, a standing figure was carved. On the sides 'coma'-like motif is incised.[1]

271 SEAL

III 5963
L 29 mm B 18 mm
Prob. 9th cent. A.D.
Khocho : Tower of the Ruin V[1]

A rectangular seal. On the obverse four lines are incised, one of which is forked, within a border. On the reverse a prey-animal is carved. Traces of black colour are found.

Publ. :
1. *Le Coq*, *1*, p. 57. pl. 57 k.

272 FIRE-DRILL

III 8029
H 81 mm
Prob. 5th-6th cent. A.D.
Tumshuk : Southern Ruin

Fire-drill, shaped like a stūpa. On the obverse three and on the reverse only one hearth are seen. Top of the fire-stick is formed by a conical knob with flat surface, underneath which two holes joined together to a single one—on top of the knob—are seen. These holes might have used either for drilling or for hanging purposes.

Illustr. in :
1. *Hambis*, *2*, pl. 10 b.

273 FIRE-DRILL[2]

III 7366
H 97 mm
Prob. 6th cent. A.D.
Kizil : Workshops

Fire-drill with three deep and two shallow hearths on one side and two deep ones on the other. One end is almost round and the other end looks like a beak, which is endowed with a hole for suspension.[3]

274 BREAD MOULD[?]

III 7365
Diameter 78 mm
Prob. 6th cent. A.D.
Kizil : Workshops

A disc with an incised flower motif carved on it. The flower has got five rhomboidal petals. It might have been used as a mould for bread.

275 DIE

III 7195
L 122 mm Diameter 32 mm
Prob. 10th cent. A.D.
Kurutka : Foot-hills or Turfan

A cylindrical die having sun-ray designs underneath and a tenon as grip on top.

276 DIE

III 8292
L 97 mm Diameter 34 mm
Prob. 10th cent. A.D.
Murtuk : 3rd Enclosure, Western Ruin at the mountain

A die, round in section and having one of its ends tapering, is carved with a star motif. The broader end is meant for grip.

277 CHOPSTICK

III 5940
L 276 mm
Prob. modern
Khocho : Tower of the Ruin V[1]

1. It recalls the 'whorl circle'—a motif found on the early Chinese bronze. See *Medley*, *1*, p. 42, pl. 9 e and f.

2. Cf .F. IV. 004 (NM no.)
3. Cf. no. 272.

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A partly damaged chopstick. Traces of red colour are found. Upper part of it is square-shaped whereas, the lower part is round.

Publ. :

1. *Le Coq, 1*, p. 64, pl. 64 1[2].

278 CHOPSTICK

III 5940 b
L 278 mm
Prob. modern
Khocho : Tower of the Ruin V[1]

A chopstick belonging to no. 277. Traces of red colour are found.

Publ. :

1. *Le Coq, 1*, p. 64, pl. 64 1[3].

279 WEAVER'S COMB

III 8339
L 168 mm B 67 mm
Late 10th cent. A.D.
Kizil : Cave 34

A solid comb for weaving purpose. The elliptical butt and sturdy teeth, eight in number, are equally divided. The teeth, both on the obverse and on the reverse are receded from the butt. When seen from profile it looks like an awl.

280 SPINDLE

III 7157 a
L 134 mm
Prob. 8th cent. A.D.
Kumtura : Cave 19

Spindle. Broken. Decorated with deep and shallow incised lines.

281 SPINDLE

III 7157 b
L 106 mm
Prob. 8th cent. A.D.
Kumtura : Cave 19

Spindle. Broken at one end and the other end is pointed like a needle. It is devoid of decoration.

282 SPINDLE

III 213
L 97 mm
Prob. 8th-9th cent. A.D.
Sorchuk

A spindle, shaped like an awl. Both ends are damaged. A part, on the narrow portion. is chipped off.

283 SPINDLE

III 4789 a
L 207 mm
Prob. 9th-10th cent. A.D.
Khocho

A spindle with fine workmanship. One of its ends is broken. The bulging part near the broken part is found with marks of chiselling. Perhaps, this was done to re-use it. The spindle is divided into two parts by means of ring-carvings. The other end is pointed like a needle.[1]

284 SPINDLE

III 5699 c
L 303
Prob. 9th cent. A.D.
Sängim

Long spindle with a very good finish. It is divided into two by means of ring carvings. The longer section is again divided into three parts by parallel incised lines. The pointed end of this part is damaged. The smaller portion of the spindle, with a sharp point at its end, is narrower in section than the longer one. Several rings are carved between these two parts. The space between two of such rings is filled with thread.

285 SPINDLE

III 7830 c
L 276 mm
Prob. 9th cent. A.D.
Sängim

Elaborately worked long spindle. Entire instrument is divided into three parts by means of carvings, which are ring-like on one side and on the other the central part is bulging, either end of which is tapering. The space between the two rings is filled with thread.[2] One of its ends is carved and the other is plain and pointed. The spindle is partly damaged.

1. Cf. no. 281.

2. Cf. no. 284.

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286 INSTRUMENT FOR SPINNING[?]

III 7227 a, b [joined together
Diameter 110 mm
Prob. 9th-10th cent. A.D.
Hasar Shahri : Western Corner

A circular object with a large hole at the centre and four small holes, two opposite to the others. The object is lenticular in section and has a groove on its outer circumference. It seems to be an instrument used for spinning. Broken into two parts but mended.

287 INSTRUMENT FOR DRILLING

III 7719
L 72 mm
Prob. 8th cent. A.D.
Kumtura : Temple with trees

A cylindrical object having a vertical groove, which is twisted and at the centre of the cylinder corrugations, produced by continuous drilling, suggest its being used as a drilling instrument.

288 KEY

III 8042
L 206 mm
Prob. 7th cent. A.D.
Kucha

Knife-shaped key with five holes, two of which are filled with dowels. On both sides, e.g., obverse and reverse, some symbols are engraved. One of these symbols looks like the end of an arrow and the other looks like a stylized tree. Both obverse and reverse of the narrow portion, which resembles the butt of a knife, are decorated with criss-cross design incised faintly. On top of the key four lines and a flash-like design are seen. The end of the key looks like a bird with beak, when seen from the profile, and skull from the front. The perforation made through it meant for suspension, serves the purpose of eye-sockets of the skull.

289 LOCK

III 7541 a
L 206 mm
Prob. 9th-10th cent. A.D.
Hasar Shahri

A lock made of a rectangular block. The under side is flat. The dorsal part is flat but at one end it is rounded and the other end has got an 'U'-shaped raised edge. On the under side, the central part is carved hollow. On the dorsal there are three holes, one of which is fixed with a dowel.

290 KEY

III 7541 b
L 199 mm
Prob. 9th-10th cent. A.D.
Hasar Shahri

Key with tapering ends. It has three holes, two of which are on the flat side having two dowels fixed to them, and the third one is at the end of the raised part, probably, meant for suspension. It belongs to no. 289.

291 LOCK

III 7186 a
L 281 mm
Prob. 9th cent. A.D.
Bulayik

Slightly wedge-shaped lock. Same as no. 289 but it is bigger than no. 289 in size. Part of it is carved hollow. Top of the lock is endowed with three holes to which the dowels of the key are attached.

292 KEY

III 7186 b
L 177 mm
Prob. 9th cent. A.D.
Bulayik

Key with three holes on top to which three dowels are fixed. At the end, opposite to the dowels, there is a hole through which a twisted rope passes. It belongs to no. 291.

293 KEY

III 7209
L 188 mm
Prob. 9th cent. A.D.
Bulayik

Key, carved like a knife. Three holes are seen on the broader side, two of which have pins fixed to them. At the end of the narrow side there is a hole for suspension.

294 KEY

III 5975
L 237 mm
Prob. 9th cent. A.D.
Khocho

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Knife-shaped key. The blade-like part is endowed with three holes. Upper edge of it is round in shape whereas, the bottom part is carved like a hook. The end of the key-haft is angular in shape.

295 KEY

III 5976
L 220 mm
Prob. 9th cent. A.D.
Khocho

Key with hook-shaped bit, has three holes. The holes are fixed with big dowels. End of the key-haft shows a hole for suspension, through which passes a twisted rope. The colour of the wood is dark-brown.

Publ. :
1. *Le Coq, 1*, p. 63, pl. 63 k.

296 KEY

III 5978
L 133 mm
Prob. 9th cent. A.D.
Khocho : Ruin K

Fragment of a key with two holes, one of which is endowed with a dowel. The raised portion is broken.

297 KEY

III 7544 b
L 197 mm
Prob. 9th-10th cent. A.D.
Murtuk : 3rd Enclosure, huge ruin at the revine

A stick-shaped key having two holes fixed with two pins. Portion opposite to the dowels is having a rounded end, which is carved with a grotesque face.

298 KEY

III 7544 a
L 190 mm
Prob. 9th-10th cent. A.D.
Murtuk : 3rd Enclosure, huge ruin at the ravine

Key with hook-shaped bit[1] has got three holes, two of which are endowed with dowels. Portion opposite to this part is of the same size as that of the bit. The central part of the key is narrow.

299 KEY

III 8308 e
L 220 mm
Prob. 9th-10th cent. A.D.
Murtuk : 2nd Temple, mountain-slope

Key, round in section, has two holes on one end—which are fixed with pins—and on the other end a single perforation is seen for suspension. The central part of the key is carved shallow. The end of the key near the dowels is tied with thread.

300 KEY

III 8467 a
L 181 mm
Prob. 9th-10th cent. A.D.
Murtuk : Cloister 2

A rectangular key having a hole made through obverse and reverse, to which a dowel is fixed. The haft of the key is slightly wedged.

301 KEY

III 8467 b
L 224 mm
Prob. 9th-10th cent. A.D.
Murtuk : Cloister 2

A rectangular key with three holes made through the sides. Three dowels made of twigs are fixed to them. Portion opposite to the dowels is slighly projected.

302 BLOCK FOR PRINT

III 7235
L 68 mm B 34 mm
Prob. 10th cent. A.D.
Murtuk

A block for print, almost rectangular in shape. To its right corner a word in Chinese character is incised. The word is 'nui' means 'woman'. At the centre another character 'mu' is incised which means 'eye'. Below this a gate is carved like the massive gate of the Itsukushima Temple, which is a symbol of the Japanese religion affiliated to nature.[2]

Reverse of the block is beaked at one end.

1. Cf. nos. 294 and 295.

2. *Lewin, 1*, p. 413.

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303 BLOCK FOR PRINT

III 7747
L 108 mm B 75 mm
Prob. 9th-10th cent. A.D.
Sängim : Temple 10

A block, partiy damaged, with parallel lines carved deeply—like grooves—within a rectangular frame. The lines are intersected almost at the centre by a deep incised line, running from one end through the other.

Reverse of the block is plain and convex in section. On top of it there is a hole for suspension to which a twisted rope is tied.

304 BLOCK FOR PRINT

III 7226
L 52 mm B 30 mm
Prob. 9th cent. A.D.
Hasar Shahri

A rectangular block for print, partly broken on the side. It is decorated with labyrinth-like motifs.

The reverse has got a boss with a hole for suspension.

305 BLOCK FOR PRINT

III 7957
L 56 mm B 28 mm
Prob. 9th-10th cent. A.D.
Yārkhoto

Rectangular block for print with elaborately carved scroll-motifs.

Reverse shows a boss with a hole for suspension. Fine workmanship.

306 BLOCK FOR PRINT

III 7956
L 78 mm B 48 mm
Prob. 9th-10th cent. A.D.
Yārkhoto

A rectangular block for print, decorated with eight ornamental motifs, each of which is carved within a square area. They are arranged in two rows. The motifs consist of labyrinths, cross and zig-zag linear decorations. The motifs are composed in such a way that the cross-motif is found alternately with other motifs.

307 BLOCK FOR PRINT

III 4727
L 110 mm B 103 mm
Prob. 9th cent. A.D.
Khocho

A block for print, partly damaged, is decorated with zig-zag lines on the obverse. Top of the boss has some slanting lines incised within a rectangular frame. Inscription in Uigur is written on the reverse, and some letters are seen on the side of the stamp. Part of the stamp is missing.

On the reverse, a large rectangular boss with a hole for suspension is seen.

308 BLOCK FOR PRINT

III 4771
L 134 mm B 95 mm
Prob. modern
Khocho

A rectangular block for print, made of dark-brown wood. It is richly carved with floral motifs. The flowers and leaves are carved in a schematic way. The entire block is as if divided into several rhombuses, which are outlined by small rosettes and leaves cut into halves. At the centre of each of these imaginary rhombuses, a floral motif with wavy edge is carved.

Reverse and sides are plain. The block looks so fresh that it seems to be modern.

309 BLOCK FOR PRINT

III 4748
Diameter 104 mm
Prob. 9th-10th cent. A.D.
Khocho

A round block for print. A six-petalled flower is carved at its centre and six trefoil motifs on the edge.

The reverse has a boss.

310 BLOCK FOR PRINT

III 4731
L 104 mm B 38 mm
Prob. modern
Khocho

A rectangular block for print, made of dark-brown wood, carved elaborately with floral decorations. The carving technique, found here, is similar to the one found in no. 308. The scroll ornamentations, which includes tendrils, leaves and five-petalled stylized flowers, is masterly done.

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311 BLOCK FOR PRINT

III 7955
L 75 mm B 45 mm
Prob. 9th cent. A.D.
Khocho

A rectangular block for print, carved with linear and geometrical designs. The block is divided into two rectangles, each of which is again divided into four triangles. Similar triangular motifs are found on the Chinese bronzes[1].

312 BLOCK FOR PRINT

III 5974
L 78 mm B 54 mm
Prob. 9th cent. A.D.
Khocho : Tower of the Ruin V[1]

A rectangular block for print, with carvings showing a labyrinth and the Chinese character 'shan' [mountain] within a square. Below this a zig-zag line is seen.

The reverse has got a boss, which, is broken.

Publ. :

1. *Le Coq, 1*, p. 64, pl. 64 f.

313 BLOCK FOR PRINT

III 4732
L 48 mm
Prob. 9th cent. A.D.
Khocho

A block for print of irregular shape, decorated with floral motifs. A tendril divides the block into two, on either side of which an ovoid design in semi-circle can be seen. It looks like the kidneys. A small circle, joined to this ovoid motif, can be seen at the edge of the block. Leaves are found on either side of the tendril and below the ovoid decorations.

314 RECTANGULAR BLOCK

III 4729
L 92 mm B 48 mm
Prob. 9th-10th cent. A.D.
Khocho

A rectangular block, carved elaborately both on the obverse and the reverse. Obverse shows stylized clouds, a typical motif found on the Chinese-bronzes[2], and the reverse shows labyrinth to its left and to the right circles, triangles and some abstract decorations composed within a rectangle. On one of the longer sides traces of decorative motifs are found, which are unfinished. Only faint incised lines are seen.

315 RECTANGULAR BLOCK

III 4769
L 80 mm B 44 mm
Prob. 9th-10th cent. A.D.
Khocho

A rectangular block with a small perforation for suspension. Probably, used as a pendant. Elaborately carved on five sides. The motifs are geometrical, spiral and floral. The geometrical motifs are similar to those of stylized clouds[3] found on no. 314.

316 BLOCK FOR PRINT

III 4749
L 75 mm B 40 mm
Prob. 9th-10th cent. A.D.
Khocho

A rectangular block for print. Linear and geometrical decorations, such as triangles and semi-circles, are carved on the obverse and on the reverse a boss with a hole for suspension is seen.

317 INSTRUMENT FOR MASONRY

III 8295
H 62 mm
Prob. Late 7th cent. A.D.
Kizil : Last Cave, 2nd Enclosure

Instrument for masonry. It was used for levelling the plaster. Similar implement, described by Stein as : "Probably plaster's float," found at Ying-p'an-Korla—a site on the south of Kara Shahr[4].

318 SICKLE-SHAPED IMPLEMENT

III 8288 a
L 396 mm
Prob. Late 7th cent. A.D.
Kizil : Cave below the Treasure-Cave

1. *Arch. China*, pl. 163.
2. *Williams, C.A.S., 1*, p. 35 [fig. only].
3. *Ibid.*
4. *Stein, 5*, Vol. II, p. 785, *ibid.*, Vol. III, pl. CX, Y. II. 09. This is in the BM Collection. Similar instrument can also be seen in the NM collection, see N. XXIX. 002.

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A sickle-shaped implement with a socket on its inner side for hafting the blade.

319 SICKLE-SHAPED IMPLEMENT

III 8288 b
L 400 mm
Prob. Late 7th cent. A.D.
Kizil : Cave below the Treasure-Cave

A sickle-shaped implement, very similar to no. 318, but it is without a socket. Seems to be unfinished.

320 SICKLE-BLADE

III 7794
L 174 mm
Prob. 7th-8th cent. A.D.
Kumtura : Cave 12

A sickle-blade. The section is half-lenticular. Broken at one end. Traces of white paint are found.

321 TOY BOW

III 7752 a
L 160 mm
Prob. 9th cent. A.D.
Khocho

A small bow made of twig, meant for playing. Both ends of the bow have notches for tying the bow-string. Fragment of the string can be seen.

322 FRAGMENT OF AN ARROW-SHAFT

III 8042 b
L 113 mm
Prob. Late 7th cent. A.D.
Kucha

Fragment of an arrow-shaft. The broken part is chiselled for secondary use. End of the shaft shows an 'U'-shaped cut for fixing it to the string of the bow.

323 FRAGMENT OF AN ARROW-SHAFT

III 7518 a
L 229 mm
Prob. 9th-10th cent. A.D.
Khocho

Fragment of an arrow-shaft. Its rear is similar to no. 322. The other end is just broken. It is painted red and black.

324 FRAGMENT OF AN ARROW-SHAFT

III 7518 b
L 159 mm
Prob. 9th-10th cent. A.D.
Khocho

Fragment of an arrow-shaft. Same as no. 323.

325 SMALL AXE

III 7531
L 86 mm [length of the shaft]
Prob. 9th-10th cent. A.D.
Murtuk : Ruin below the terrace

A small axe, probably, used as a toy. The shaft is made of a twig. The axe is well made.

326 FRAGMENT OF AN ARROW

III 8287 b
L 695 mm
Prob. 7th cent. A.D.
Kizil : Mingöi, Cave below the Treasure-Cave

Fragment of an arrow. The head is missing. Traces of feather found are attached to its rear. End of the shaft is cut into 'U'-shape in order to fix it to the bow-string.

327 FRAGMENT OF AN ARROW

III 8287 c
L 674 mm
Prob. 7th cent. A.D.
Kizil : Mingöi, Cave below the Treasure-Cave

Fragment of an arrow, without head. Similar to no. 326 but there is no trace of feather.

328 ARROW

III 8287 d
L 618 mm
Prob. 7th cent. A.D.
Kizil : Mingöi, Cave below the Treasure-Cave

An arrow with wooden arrow-head. This was used for killing the birds. End of the shaft is cut into 'U'-shape to fix it to the bow-string while shooting at the object.

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329 ARROW

III 8287 a
L 816 mm
Prob. 7th cent. A.D.
Kizil : Mingöi, Cave below the Treasure-Cave

A long arrow with wooden arrow-head for killing the birds. Same as no. 328.

330 SCALE[1]

III 5959
L 363 mm B 24 mm T 12 mm
Prob. 9th-10th cent. A.D.
Khocho : Room a[1], row of cells on the northern side, Ruin B

A long and rectangular measuring rod divided into ten units, each of which is marked by a black line. A circle is drawn at the end of each line and a scallop between them. The measurements of the units differ one from the other, e.g. first unit measures 31 mm, second 40 mm, third 39 mm, fourth 38 mm, fifth 40 mm, sixth 35 mm, seventh 35 mm, eighth 36 mm, ninth 36 mm, and tenth 33 mm. Edges of the scale are decorated with simple lines painted black.

Publ. :
1. *Le Coq, 1*, p. 64, pl. 64 t.

331 DABBER

III 252
L 220 mm
Prob. 9th-10th cent. A.D.
Site unknown

A rectangular dabber having a long tenon as its butt. It is very simple and gross. It seems to be unfinished and it seems that the implement had never been in use.

332 ARROW-HEAD

III 253
L 88 mm
Prob. 9th-10th cent. A.D.
Site unknown

A small arrow-head, square in section, with a round tenon for hafting. All the four sides are smoothly carved. The arrow-head is devoid of paint.

333 SPINDLE

III 254
L 244 mm
Prob. 9th-10th cent. A.D.
Khocho

A lathe-turned spindle, broken at one end, is decorated with several incised rings on one half and on the other it is devoid of decoration. At the centre a raised ring can by seen.

Publ. :
1. *Le Coq, 1*, p. 64, pl. 64 r.

334 CONICAL SEAL

III 7997
H 45 mm
Prob. Late 7th cent. A.D.
Ili Köl

A cone-shaped seal, much withered—also damage caused by chiselling. At the base and on top of the seal two incised parallel lines are seen. The seal itself has got two plain borders, carved in relief, along with its circumference. The central part is divided into four quarters, each of which is having a triangular motif. One end of each triangle is carved like a hook.

335 SHOE-HORN

III 7538
L 74 mm
Prob. 9th-10th cent. A.D.
Hasar Shahri

A concavo-convex shoe-horn, lacquered in red, looks like a petal. It has a knob-shaped handle on top, whose sides are notched. The edge of the shoe-horn shows that it was frequently used.

336 SHOE-FRAME

III 256
L 172 mm
Prob. 7th cent. A.D.
Kizil

Shoe-frame, carved out from a solid block of wood. It is small in size, probably, meant for children's shoes. The form recalls the typical shoes fromRajasthan called 'nāgrā'. The chiselling is very smooth, and the polish caused by frequent handling, suggests that the frame was in constant use.

1. Cf. L.A. II. VI. 001 (BM no. is MAS 682).

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

337 SHOE-FRAME

III 257 [MQ]
L 200 mm
Prob. 7th cent. A.D.
Kizil

Shoe-frame—similar to no. 336, but it is bigger in size, than no. 336. It is carved out from a solid block of wood. The upper part is roughly chiselled.

338 SHOE-FRAME

III 255 [T II]
L 78 mm H 42 mm
Prob. 9th-10th cent. A.D.
From 2nd Expedition to Turfan

Heel part of a small shoe frame, chiselled roughly. Its bottom is flat and bordered by an incised line. Upper side is chiselled narrower than the under side. It seems that the mould has never been in use, as it looks very fresh.

339 HILL

III 7386
H 108 mm
Prob. 7th cent. A.D.
Kizil : Largest Cave

A conical object with irregular lozenge-shaped motifs. On these rock-like carvings circular dots are painted in blue. The ground colour is white. Traces of red and black colours are found. Similar motifs are very common to the Kizilians and used frequently in the wall-paintings and wood-carvings.

340 FLORAL MOTIF

III 7736
L 168 mm
Prob. 5th cent. A.D.
Tumshuk : Eastern Enclosure

Fragment of wood-carving, probably, an architectural fragment. The decorative motifs consist of acanthus leaves and bud. Faint traces of paint are found.[1]

Illustr. in :

1. *Hambis*, *2*, pl. 10 d.

341 SCROLL-BORDER

III 8110
L 97 mm B 22 mm
Prob. 5th-6th cent. A.D.
Tumshuk

A scroll border. The obverse is endowed with a simple narrow band along which eight scrolls are carved, the rest is broken. Each of them has a line, incised parallel to its edge. The scrolls, both on the obverse and the reverse, are painted. The ground-colour is white. The scrolls are repeatedly painted red, green, yellow and blue.

The reverse is similarly carved as the obverse, but instead of a simple border its edge is being bevelled and there is a groove between the bevelled part and the scrolls.

342 DECORATED FRAGMENT

III 8931
L 355 mm
Prob. 5th-6th cent. A.D.
Tumshuk : Western Enclosure

Decorated fragment, probably belongs to a chair-rest. Two sides, back to back, are carved with flower motifs [chaturdala] within squares having simple borders. Of the remaining two sides, one is endowed with three holes, probably, for fixing the rods as support of the chair, and the other side is plain. Partly damaged.

343 CARVED FRAGMENT

III 7397
L 160 mm
Prob. 7th cent. A.D.
Kizil : Largest Cave

Badly damaged fragment, probably, from a border-along which a tree is carved in relief. Colour of the ground is white. The border and the trunk of the tree are gilded and the leaves are painted green.

344 TREE

III 7404
H 138 mm
Prob. 6th-7th cent. A.D.
Kizil

1. Cf. nos. 345, 348, 358 and 431 to 433.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Fragment of a tree. Upper part of the tree looks like a fan, when seen from the front, whereas, from the profile it looks like a snake-hood The leaves on the three branches are symmetrically carved. Similar symmetrical leaves carved on either side of the branch are frequently found in the Gandhāra art.[1] The trunk of the tree and the branches are painted red and the leaves are green.

On its reverse the branches are red and gilded.

345 FLORAL FRAGMENT

III 8354 a
L 110 mm B 61 mm
Prob. 7th cent. A.D.
Kizil : Largest Cave

A fragment carved with acanthus leaves. Under side of the fragment is flat, while the carved side is convex. The central part of the leaves are prominently carved. Similar 'acanthus-leaf' decorations can also be seen on the terra-cottas from Kara Khoto[2] besides nos. 340, 348, 358 and 431 to 433.

346 CARVED FRAGMENT

III 7789 d
L 53 mm
Prob. 7th-8th cent. A.D.
Kumtura

A carved fragment, probably, from a border. A simple band is carved on top of which a semi-circular decoration is made. Underneath the band two curved projections are seen. Traces of colour both on the obverse and on the reverse—are seen.

347 ACANTHUS LEAF

III 7789 b
L 85 mm
Prob. 7th-8th cent. A.D.
Kumtura

Fragment of an acanthus leaf. Only one side and the tips are seen. The central parts of the leaves are endowed with ridges. The edge of the leaf is raised and sharpened. The fragment is painted green.

1. Cf. *Le Coq, 3*, p, 82. fig. 156.
2. Cf. *Andrews, 3*, pp. 242, K.K.I. 06, 07.

348 ORNAMENTAL FRAGMENT

III 8338
L 207 mm
Prob. 9th-10th cent. A.D.
Murtuk

An ornamental fragment composed of acanthus leaves and two rows of pearls, each of which is carved within simple 'S'-shaped borders.[3]

349 LEAF

III 7788 a
L 133 mm B 90mm
Prob. 7th-8th cent. A.D.
Kumtura : Cave 12

A slightly convex leaf, probably, from a banyan-tree. Its nerves are incised in detail on the obverse, four on each half. The leaf is divided by two incised parallel lines, running vertically from its tip to the stalk, which is broken.

The reverse is plain.

350 LEAF

III 7788 b
L 167 mm B 96 mm
Prob. 7th-8th cent. A.D.
Kumtura : Cave 12

A leaf, similar to no. 349, but bigger in size. Three veins are incised on either side of the leaf. The leg is divided into halves by means of two incised parallel lines, serving as the main nerve.

351 LEAF

III 7788 c
L 132 mm B 77 mm
Prob. 7th-8th cent. A.D.
Kumtura : Cave 12

A leaf, similar to no. 350, except for, that it is smaller in size. It is endowed with three nerves on either side of the leaf divided by the main vein in the middle like no. 350.

352 LEAF

III 7788 d
L 141 mm B 82 mm
Prob. 7th-8th cent. A.D.
Kumtura : Cave 12

3. Cf. the acanthus leaves carved on nos. 343, 345, 358 and 431 to 433.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

A leaf, carved like no. 349 on the obverse, but the nerves are painted black. Its reverse is painted in grid-fashion by means of thick black lines.

353 FLORAL MOTIF

III 8052
Diagonals 100 mm and 90 mm
Prob. 7th cent. A.D.
Achik Iläk : Temple on the eastern ravine

A four-petalled [chaturdala], floral motif, carved on a rhomboidal block. Centre of the flower is oval-shaped and carved in relief. Each petal has a raised rib at its centre.[1]

354 LOTUS FLOWER

III 4576
H 36 mm
Prob. 9th-10th cent. A.D.
Khocho

A carved lotus flower with two rows of petals and a stalk. Lotus-seeds are carved like teeth. The flower is painted. The colour of the base is white. The inner side of the petals is painted red and the outer one is blue and the anthers are light-green. Traces of gild are found.

355 ROSETTE

III 6101
Diameter 56 mm
Prob. 9th-10th cent. A. D.
Murtuk : Destroyed stūpa near the Muslim holy place situated near the well

An elaborately carved rosette with a boss on its reverse. It has ten petals. The anthers are shown by means of pearls, which are encased by thin paper. According to Le Coq, "Mallow flowers, often found in dry condition while taking photographs of ashes of the burnt corpse-ancillary monuments, are frequently imitated on paper. Here it is imitated on wood."[2] It is painted. The colour of the base is white. The petals and anthers are painted red and gilded. Its reverse is painted only with red. A twisted rope seen passing through the boss.

Publ. :
1. *Le Coq, 1*, p. 56, pl. 56 i.

1. Cf., no. 342.
2. *Le Coq, 1*, p. 56.

356 CARVED FRAGMENT

III 4589
L 77 mm B 57 mm
Prob. 9th-10th cent. A.D.
Khocho

A fragment, probably, from a border, with floral design carved in relief. The section of the fragment looks like a segment. The carvings are made on the round side, which consist of tendrils and leaves. Traces of white paint are found.

357 DECORATED BORDER

III 4578
L 46 mm B 46 mm
Prob. 9th-10th cent. A.D.
Khocho

Fragment of a border, one edge of which is wavy while the other is straight. It is decorated with linear and geometrical designs, which are done by incised lines. The motifs consist of triangles and rhombuses. Two parallel lines are incised, within which triangles with rhombuses are seen. The border is painted black. Traces of red colour found on the triangles which are incised on the wavy edge.

358 ACANTHUS LEAF

III 7789 a
L 179 mm
Prob. 7th-8th cent. A.D.
Kumtura

Fragment of an acanthus leaf. Painted light-green—only traces are found. This is one of the best representations of acanthus leaf found so far, in the Turfan Collection.[3]

359 FRAGMENT OF A BORDER

III 8115
L 400 mm B 76 mm
Prob. 5th-6th cent. A.D.
Tumshuk

A badly damaged fragment with a simple border, above which lozenge decorations are carved.

Illustr. in :
1. *Hambis, 2*, pl. 11 g.

3. Cf. nos. 340, 345, 348 and 431 to 433.

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360 CARVINGS

III 7548
L 128 mm
Prob. 9th-10th cent. A.D.
Hasar Shahri

Probably, fragment from a border with two loops. Badly damaged. The edges of the loops are projected. The structures of the loops recall the stylized snakes carved on the border of a mandorla from Kizil.[1] The fragment is painted. The ground colour is white. Traces of red and blue colours are found.

On the reverse white colour is seen.

361 FLORAL DECORATION

III 5115 a
L 52 mm B 22 mm
Prob. 9th-10th cent. A.D.
Kara Khoja

Ornamental fragment with floral decorations. The tendrils are voluted and a conical object is carved between them, which looks like a trefoil. It is painted. The colour of the base is white. Traces of green are found.

362 SCROLL DECORATION

III 5115 b
L 47 mm B 32 mm
Prob. 9th-10th cent. A.D.
Kara Khoja

Ornamental fragment with scroll design. Fine workmanship. It is painted. The colour of the ground is white. Traces of green and red found.

363 SCROLL DECORATION

III 5115 c
L 45 mm B 17 mm
Prob. 9th-10th cent. A.D.
Kara Khoja

Ornamental fragment with scroll design. The motifs are symmetrically carved. On a wavy base the scrolls are carved in the middle, above which a 'sigma'-shaped carving can be seen. It is painted. The ground is painted white. Traces of red are found.

1. Cf. no. 155.

364 FLORAL DECORATION

III 5115 d
L 23 mm B 15 mm
Prob. 9th-10th cent. A. D.
Kara Khoja

Ornamental fragment with floral decoration. The tendrils and the conical object between them are carved in the same way as found in the case of no. 361. The colour of the base is vermillion. Traces of gild are found.

365 FRAGMENT

III 5115 e
L 21 mm B 7 mm
Prob. 9th-10th cent. A. D.
Kara Khoja

A wavy shaped fragment. Probably, belonging to the decorative fragments described above.[2] It is painted. The ground colour is white. Traces of green and vermilion are found.

366 SCROLL BORDER

III 8466 b
L 68 mm
Prob. 9th-10th cent. A.D.
Murtuk : North-western Ruin

Fragment of a border, showing four scrolls. The broken edge is endowed with a wooden dowel. Reverse of the border is flat and its edge is wavy because of the scrolls.

367 FLORAL DESIGN

III 6100
L 93 mm
Prob. 9th-10th cent. A. D.
Toyok : Manuscript-Room

Fragment carved with floral design. The decoration consists of scrolls and acanthus leaves. It is painted and gilded. The colour of the base is white.

Publ. :
1. *Le Coq, 1*, p. 56, pl. 56k

368 CARVINGS

III 8475 c
L 48 mm B 19 mm
Prob. 9th-10th cent. A.D.
Murtuk

2. Cf. nos. 361 to 364.

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A quadrilateral fragment, richly ornamented with incised decorations. Broad border is slightly recessed from the base. Floral motif at the corner is painted blue and linear decorations are incised. The border is demarcated by a simple narrow band. An elliptical outline is carved almost at the centre of the fragment. On one side of it parallel lines, slightly concave, are incised and on the other side of the elliptical line nail-shaped decorations are made.

369. CARVINGS

III 8457
L 278 mm B 75 mm
Prob. 9th cent. A.D.
Murtuk

A long fragment carved with animal and scroll motifs. On its two edges simple borders are found. Legs of a dragon [?] and scrolls are carved. The fragment may either belong to a border or to a frieze. Almost similar motif is found on the arch of Devil's Cave in Kizil.[1]

370 CONCH-SHELL

III 7523
L 107 mm
Prob. 6th-7th cent. A.D.
Kizil

A well carved conch-shell made of a solid block of wood, in a naturalistic way. The three snail-curls are screw-like. Traces of white colour are seen. Similar representation of conch is found on the wall-paintings of the Cave with the Musician-choir in Mingo'i, near Kizil.[2]

371 CONCH-SHELL

III 7813
L 208 mm
Prob. 9th cent. A.D.
Murtuk

A massive conch-shell, roughly carved. It is shaped after a real conch-shell, used for blowing. Top of it is hollow and there is no snail-curl like no. 370. The bottom is carved like a spiral. Near the opened space corrugations are made. A wooden dowel is found on its back. It is painted white.

1. Cf. *Le Coq, 3*, Vol. III, pl. 5.

372 DECORATED BOOK-COVER

III 7203 a
L 176 mm B 57 mm
Prob. modern
Kurutka

A damaged fragment of a book-cover richly decorated with inlay-work. The material used for it is wood, which is of different colour, e.g., dark-brown, brown and light-brown. Besides wood, bone and mother of pearl were also used. The work consists of star motif with circular and triangular decorations at its centre. The decorations are made within the inlaid borders.

373 DECORATED BOOK-COVER

III 7203 b, c [joined together]
L 251 mm B 82 mm
Prob. modern
Kurutka

Two fragments of a book-cover, joined together, decorated with inlay-work. It seems to belong to no. 372. The material used for this is the same as that of no. 372. Also the decorative motifs are identical.

374 DECORATED COLUMN

III 8033
H 82 mm
Prob. 5th-6th cent. A.D.
Tumshuk : Large Room, Eastern Ruin

Small column having an irregular section. On the flat side of the staff criss-cross decorations are made by incised lines. On either side of the design a border consisting of incised parallel lines can be seen.

Illustr. in :
1. *Hambis, 2*, pl. 10 b.

375 CARVED COLUMN

III 8336
H 219 mm
Prob. 6th cent. A.D.
Kizil

A column, round in section, has a knob-like carving on its top. It is entirely painted red. The wood is very dry and porous, hence very light in weight.

2. Cf. *Grünwedel*, 2, p. 63, fig. 123.

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376 CARVED COLUMN

III 7222
H 185 mm
Prob. Late 7th cent. A.D.
Sorchuk

A slightly curved column with a double-head, carved back to back, on top. One face shows calm and quiet expression while the other is endowed with frowning eyebrows. The ground-colour of the staff is painted white. Traces of red and black colours found.

377 BEAD

III 7163 a
L 42 mm
Prob. 7th cent. A.D.
Kizil

A large bead, partly damaged, is lenticular in section. It is carved like an āmalaka. A thread passes through its length-wise perforation. The holes are seen on the body of the bead. Traces of gild are found.

378 BEAD

III 7163 b
L 27 mm
Prob. 7th cent. A.D.
Kizil

Similar to no. 377, but smalller in size, and it has got five holes on its body.

379 ROSETTE

III 4596
Diameter 124 mm
Prob. 9th cent. A.D.
Khocho

Half of an elaborately worked rosette, carved schematically.[1] It is bordered by circular motifs and painted alternately in red and green. Their centres are gilded. Below the border, two simple lines are carved. Next to them, two rows of petals, separated by two carved lines, are carved, whose centres are painted green.

On the reverse, two painted iron-loops are fixed, which pierce through from behind and coming out in front. It is, probably, part of a diadem.[2]

1. Cf. no. 380,

380 ROSETTE

III 4603
Diameter 120 mm
Prob. 9th cent. A.D.
Khocho

Segment of a rosette, similar to no. 379. The border and the row next to it are carved with circular motifs. Their centres, deeply carved, and filled with blue, and the circular motifs are also outlined with blue. Below them, a row of petals is carved, whose outlines are made in relief. Between each row of motif, double outlines are carved in relief. Traces of gild are found.

Its reverse shows two fragments of iron clamps.

381 PENDANT[?]

III 4792
L 58 mm B 57 mm
Prob. 9th cent. A.D.
Khocho

A roughly carved square piece with a projection on one edge. A hole in the projection gives it the appearance of a pendant. Both sides are carved with linear decorations.

382 PENDANT[?]

III 6121
L 100 mm B 60 mm
Prob. 9th cent. A.D.
Khocho

Oval ornamental piece. The projection on top with a perforation suggests it to be a pendant. On its surface, entwined floral motifs are carved in relief. The ground colour is white. Traces of gild are found all over.

Reverse shows a hollow channel carved vertically in its centre.

Publ. :

1. *Le Coq, 1*, p. 56, pl. 56 k.

383 FRAGMENT

III 7520 c
L 76 mm B 30 mm
Prob. 9th cent. A.D.
Khocho

2. Cf, no. 416,

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A fragment with a scalloped edge. The other edge, broken, bears an incised line. Two holes are seen on this edge. The third one can only be traced and that it was filled with a dowel is clear only from the impression left on the reverse. The fourth one, filled with a wooden dowel, is found on the incised line. Obverse is painted green, reverse has a ridge. The scallops are roughly shown by means of bevelling.

384 EAR-RING

III 6107 a
L 100 mm
8th-9th cent. A.D.
City on the Yār

An ear-ring decorated schematically with linear, pearl and leaf motifs. The leaves on top, endowed with a hole for suspension, are carved in a naturalistic way. It is separated from the lower part by means of three horizontal lines. The flared sides are decorated with beaded borders. Central part of the ornament is divided by two parallel lines carved in relief. On either side of it circular motifs are seen. The lower part, separated by three horizontal lines, is decorated with zig-zag and vertical lines. According to Le Coq, "it is either an ear-ring or a pendant."[1] But the stucco figure[2] from Kizil exhibits the same type of ornament used as ear-ring.

385 EAR-RING

III 6107 b
L 106 mm
8th-9th cent. A.D.
City on the Yār

An ear-ring, similar to no. 384. The only differences found are: the leaves are slightly bigger in size and the hole for suspension is not on the tip of the central leaf but below the central leaf and near the horizontal lines.

Publ. :
1. *Le Coq, 1*, p. 56, pl. 56 1[1].
2. *BK*, no. 473.

386 FRAGMENT WITH SCROLL DESIGN

III 7280
L 298 mm · B 108 mm T 21 mm
Prob. 7th-8th cent. A.D.
Kumtura : Cave 12

A rectangular fragment with scroll designs painted on the obverse. The rectangular borders are painted red, and yellow and red on the longer sides. The narrow sides are devoid of paint. It seems that the rectangle is divided diagonally into two triangles. Scroll designs are painted symmetrically within these triangles formed by the imaginary diagonal division. The ground colour is blue. The scrolls and the zig-zag line-decorations are painted differently, e.g., red with a white outline in one case, and light-green with a white outline in the other.

On the reverse traces of black paint are to be seen.

387 DECORATED WEIGHT OF A TEMPLE-BANNER

III 4570
L 148 mm B 38 mm
Prob. 9th cent. A.D.
Khocho

Ornamental fragment of a temple-banner. It was trapezoidal in shape, but now the other end is missing. On the narrow longer edge a groove is seen for fixing the banner. Both obverse and reverse are decorated with spiral motifs, painted red. The ground colour is white.

388 DECORATED FRAGMENT

III 4622
L 132 mm
Prob. 9th cent. A.D.
Khocho

A triangular fragment embellished with linear and floral motifs. The border on the longer side is painted white and burnt-sienna. Colours used for floral designs are yellow-ochre and burnt-sienna. Circular motifs are painted vermilion. Linear decorations and outlines are drawn in black.

389 PAINTED TREFOIL-SHAPED OBJECT

III 4599
L 112 mm B 59 mm
Prob. 9th cent. A.D.
Khocho

A trefoil-shaped object with an open work at the centre. It is painted. The ground colour of the obverse is vermillion and decorated with

1. *Le Coq 1*, p. 56.

2. Cf. MIK III 4530.

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wavy lines in yellow, but on reverse it is coated first with white and then smeared with vermilion. Large white dots are found on it.

390 PAINTED FRAGMENT

III 7396
L 174 mm B 74 mm
Prob. 7th cent. A.D.
Kizil : Largest Cave

A fragment of a long object, painted with geometrical decorations. It recalls no 421. The ground colour is red. Traces of blue, white and gild are found. The triangular decorations are outlined in black. Similar decorative motifs are found from Tumshuk, Sorchuk and Kizil.[1]

391 PAINTED TILE

III 4632 a
L 210 mm B 210 mm
8th-9th cent. A.D.
Khocho

A square tile, painted beautifully all over. The ground colour is lapis lazuli blue. Almost at the centre a rosette is seen, around which flowers are outlined by elliptical creepers, intersecting each other. On the outer side, where the two kidney shaped motifs join, a flower is painted. Colours used are red, brown, green and white. The borders and the kidney-decorations are gilded.

Publ. :
1. *Le Coq, 2*, Vol. V, pp. 19, 20, pl. 21.
2. *BK*, no. 484.

Illustr. in :
1. *Maillard, 1*, fig. 106, pl. XII a.

392 DECORATED WEIGHT OF A BANNER

III 4594 a
L 204 mm B 18 mm
Prob. 9th cent. A.D.
Khocho

Weight of a temple-banner, trapezoidal in shape. Both obverse and reverse are ornamented with floral motifs. The ground colour is vermilion. The floral decorations are painted yellow, light and dark-vermilion. The borders are outlined with black and yellow colours.

393 DECORATED WEIGHT OF A BANNER

III 4594 b
L 213 mm B 36 mm
Prob. 9th cent. A.D.
Khocho

Weight of a temple-banner. Same as no. 392. Partly damaged.

394 DECORATED WEIGHT OF A BANNER

III 4594 c, d [both belong to the same part]
L 228 mm B 50 mm
Prob. 9th cent. A.D.
Khocho

Weight of a temple-banner broken in the middle. Same as nos. 392 and 393.

395 PAINTED FRAGMENT

III 4612
L 210 mm
Prob. 9th cent. A.D.
Khocho

A painted fragment. Two four-sided blocks are carved in relief. Each of them is endowed with a tree painted on it in miniature style. The ground colour is light-blue. The branches of the trees, one to the left and the other to the right, are painted in brown and white respectively. Outlines of the trees are drawn in white. Trunks of the trees are quite broad.

Reverse is painted burnt-sienna. The ground colour is white.

396 PAINTED PEG

III 7196
H 160 mm
Prob. 9th cent. A.D.
Yārkhoto

A peg cut off from a branch. It is semicircular in section. On the flat underside a half-seated human figure having a boar-head is drawn in ink. His hands are in añjalimudrā.

397 LID

III 7689
Diameter 64 mm H 12 mm
Prob. 5th-6th cent. A.D.
Tumshuk

1. Cf. *Hambis, 1*, pls. CXXX, fig. 358, CLIV, figs. 459 and 461.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Badly damaged fragment of a lid of a circular box, made by drilling. Its obverse is entirely lacquered. Colours used are black, yellow and orange. The ground colour is black and the decorations are made with yellow and orange. Rim and side of the lid are ornamented with parallel lines in black, yellow and orange. The interior is devoid of decorations.

Illustr. in :

1. *Hambis*, *2*, pl. 11 f.

398 DECORATED BOX

III 8261
L 197 mm B 113 mm H 90 mm
Prob. 9th cent. A.D.
Murtuk

A rectangular well preserved box with a sliding cover. It is made of several rectangular pieces, which are fixed by means of wooden dowels or nails. The box is lacquered and painted all over except for the bottom, and ornamented with floral and circular motifs. Colours used are white, yellow, red, dark-red, green and blue. The box contains several bone-pieces and three fragments of paper manuscripts bearing Tibetan letters and Chinese characters.

399 RELIQUARY

III 7649
Diameter 250 mm H 250 mm
Early 700 A.D.
Kizil

A reliquary made of soft wood. It is entirely painted with glaring yellow colour. The body of the box is drawn with broad wavy lines in six rows. On the convex part of each wave small vertical lines are drawn and on the concave part a sinuous 'S'-shaped decoration is made. The same decoration is repeated on top of the lid, which is conical at the centre. The wavy lines are boldly painted with grey colour and the vertical lines with red. Inside the reliquary, pieces of bones are found. The shape of the reliquary is the same as found on the wall-paintings of Kizil, depicting the scene 'distribution of relics'.[1]

Publ. :

1. *Le Coq*, *2*, Vol. III, p. 52 pl. 26.

400 RELIQUARY

III 6115 a, b [together]
H 134 mm
Prob. 9th cent. A.D.
Toyok

A reliquary, lathed and lacquared. Upper part of the lid resembles a stūpa. Lower part looks like a bowl and has got a prominent base. The ground colour is painted white. Everted lotus petals are painted in rows. Each leaf is richly decorated. Colours used are red, green, yellow and black.

Publ. :

1. *Le Coq*, *1*, p. 61, pl. 61 d.
2. *BK*, no. 476.

401 FRIEZE

III 311
L 513 mm B 240 mm T 29 mm
Prob. 7th cent. A.D.
Prob. from Kizil

A richly carved and painted frieze, showing the decorations in relief. The motifs are linear and geometrical, which consist of vertical lines and triangles. It looks as if they were stylized folds of cover hanging down from a throne or a bed. Identical motifs can be seen on the bed-cover of the Buddha from the famous 'Nirvāṇa' scene, painted on the wall of the Cave above the Casket Cave.[2] Similar design is also found on the votive stūpa, carved on wood.[3] On the vertical lines and sides of the triangles scroll motifs are painted black. The ground colour is white. Traces of blue and red are found.

402 DECORATED FRAME[?]

III 299
L 324 mm B 302 mm
Date...
Site unknown

A carved object, rectangular in shape and looks like a frame, probably, to fix a small figure and use it as a decorative plaque. All the four edges are gradually moulded and two parallel borders are carved in relief. Between them there is a deep groove. There is a number of small holes, some of which bear wooden nails. The

1. Cf. *Grünwedel*, *2*, pp. 23, 35, 46 and 58.
2. Cf. MIK III 8891.
3. Cf. no. 421.

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surface, surrounded by these borders is quite deep and flat. On one side metal nails are fixed, probably, some decorative motifs or figures were fixed inside. The entire object is fragile and the central part is badly damaged.

403 CARVED FRAGMENT

III 258
L 171 mm
Date...
Site unknown

A long fragment, carved with lozenge decorations. It recalls the border from Tumshuk.[1] Similar lozenge motif is frequently found in Kizil.[2] The ground colour is painted white. Part of the decoration is painted blue.

404 CARVED FRAGMENT

III 259
L 174 mm
Date...
Site unknown

Fragment similar to no. 403, painted white all over.

405 CARVED FRAGMENT

III 260
L 159 mm
Date...
Site unknown

Fragment of a long object, similar to no. 403. Partly painted white and partly blue.

406 PAINTED FRAGMENT

III 261
L 73 mm B 27 mm H 6 mm
Date...
Site unknown

A small rectangular fragment elaborately painted with geometrical and floral motifs. One end of the fragment is raised high. It is decorated entirely with several rhombuses, painted red and white, within each of which a chaturdala flower is painted. The ground colour is white. Space between the flower and the outline of each rhombus is filled with light-green. The petals are outlined by red and inside of the petals are painted white, red and dark-red. Entire chaturdala is drawn in black.

407 ACANTHUS LEAF WITH BORDER

III 262, III 263 [joined together]
L 61 mm
Date...
Site unknown

Half acanthus leaf hanging down. The other half is broken. It seems to be a fragment of a capital.[3] The central part of the leaf forms its corner.[4] Above the stalk of the leaf, corrugated and beaked borders are horizontally carved on one side and on the other the beaked border is voluted. A part of the peduncle of another acanthus leaf, apparently symmetrical, is seen. Between the two stalks, a lozenge is carved. The entire object is painted. The ground colour is white. The leaf is painted light-green and the border red and white.

408 ACANTHUS LEAF WITH BORDER

III 264
L 110 mm
Date...
Site unknown

Acanthus leaf with part of a border, similar to no. 407. The corner of the fragment is complete. The beaked border turns into a volute on one side, which is also apparent in the case of no. 407.[5]

409 CARVED FRAGMENT

III 265
L 158 mm
Date...
Site unknown

Badly damaged fragment with part of a carved acanthus leaf on one side, while simple bands with pearls on the other. The fragment is angular.

1. Cf. no. 310.
2. Cf. nos. 21, 23 to 25, 28, 29 and 48.
3. Cf. no. 444.
4. Cf. no. 408.
5. Cf. no. 444-a wooden double-capital from Kizil.

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410 CARVED FRAGMENT

III 228 a
L 260
Date...
Site unknown

Elaborately worked fragment with alternately carved coil-like ornaments and chaturdala flower motifs. The flower is carved out of a square block and each of its four corners is decorated with a petal. Between the two petals the tip of the other one is seen. At the centre of the flower the umbel is shown in the form of a disc. Probably, it is a fragment from a chair-rest.

411 CARVED FRAGMENT

III 228 b
L 111 mm B 61 mm
Date...
Site unknown

Fragment with a chaturdala flower similar to no. 410, is carved out of a square block. Faint traces of red colour are found. It is, probably, from a chair.

412 CARVED FLOWER

III 267
L 72 mm
Date...
Site unknown

Fragment of a chaturdala flower, similar to no. 410 and 411. Probably, it is a fragment belonging to a chair.

413 CARVED BORDER

III 272 [II D R.K]
L 379 mm B 52 mm H 29 mm
Prob. 9th cent. A.D.
Khocho : Ruin K

A long fragment, probably, of a border, carved with acanthus leaf motif. Only the tips of the leaves with a plain border remain. Traces of white and red colours are found.

Reverse is plain.

414 PAINTED FRAGMENT

III 273
L 458 mm B 71 mm H 33 mm
Date...
Site unknown

A wedged fragment. Both obverse and reverse are painted black with linear, dotted and scroll motifs. The designs are coarsely done.

415 LARGE BEAD

III 266
Diameter 56 mm
Date...
Site unknown

A roughly carved bead, provided with a hole at its centre for suspension. One side of it is flat while the other one is conical. Rough workmanship.

416 ROSETTE

III 268
Diameter 102 mm
Date...
Site unknown

A rosette, apparently from a crown. On its reverse a vertical channel is carved and on either side of it remains of clamps are seen. A segment is cut from it in a way so as to fix it with the crown. A similar rosette is painted on the crown of a figure from Duldur-Akur, serving as the central jewel.[1]

417 FOUR-PETALLED FLOWER

III 269
Diameter 121 mm
Date...
Site unknown

A withered disc-like flower with four petals. In the centre, the pistol or the seed-vessel and the petals are carved like the embossing done on metal or leather. The petals are slightly swollen at the centre and then they slope down gradually. Two of them are turned inside. The ground colour is white on both sides. The flower is entirely gilded.

On the reverse, the centre is raised gradually and is endowed with a hole.

418 ROSETTE

III 270 [T III M]
Diameter 77 mm
Prob. 9th cent. A.D.
Murtuk

1. Cf. *Hambis*, *3*, pl. XX, fig. 37.

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An elaborately carved rosette, similar to the one found in Murtuk[1] is having a boss on its reverse. It consists of eight petals on top, beneath which tips of petals, slightly turned inside, are seen. The central part of the rosette is raised high, and around it pearls are carved. Traces of gild are found all over. The central part is painted green.

The reverse is smeared with red.

419 ROSETTE

III 271
Diameter 87 mm
Date...
Site unknown

An elliptical rosette with four petals on top, underneath which, tips of other petals can be seen. The central part of the rosette is damaged. A hole is seen at its centre through which a wooden dowel is fixed. Traces of red colour are found.

420 STŪPA

III 8080
H 315 mm
Prob. 5th-6th cent. A.D.
Tumshuk

A stūpa, the medhi of which is badly damaged and burnt. The front part of the medhi is concave, on which the left shoulder of a Buddha is seen, standing[?] against an aureole and a mandorla. Both the aureole and the mandorla have beaded, rather tooth-like borders. The entire composition is carved within a rectangular frame, the corners of which are decorated with trefoil motifs. On two sides of the medhi linear decorations are painted. Traces of green colour are found on the rear. The aṇḍa is hemispheric, and painted blue. Around its top a line is incised. The harmikā is carved like steps turned upside. The pyramidal chhatrāvalī, mounted by a triratna, is supported by three props—rectangular in section.

Illustr. in :
1. *Hambis*, *2*, pl. 10 a.

421 STŪPA

III 7384
H 186 mm
Prob. 7th cent. A.D.
Kizil : Peacock Cave

A votive stūpa. The medhi is ornamented only in the front. The decorations are schematically carved. The lower row shows zig-zag lines within which folds are seen. Above this a row of everted lotus petals is carved. The aṇḍa is step-like, which continues up to the simple step-like harmikā.[2] The chhatrāvalī is damaged, only traces are found.

422 STŪPA

III 7422
H 237 mm
Prob. 7th-8th cent. A.D.
Kumtura

A votive stūpa. The damaged medhi is rectangular in plan and projected in the front. The aṇḍa is hemispherical in shape and apsidal in plan. The harmikā is carved like inverted steps. The chhatrāvalī consists of several steps, which looks like a pyramid. Above the chhatrāvalī a leaf-shaped pinnacle is carved.

423 STŪPA

III 4785
H 68 mm
Prob. 9th cent. A.D.
Khocho

A small votive stūpa, carved without a medhi. The aṇḍa is apsidal in plan. The harmikā is carved like inverted steps, on top of which a thin railing, with gaps at intervals, is to be seen. The pyramid-shaped chhatrāvalī, crowned by a pinnacle, is supported by three props. Two of them are square in plan, and the third one is pentagonal.

424 FRAGMENT OF A STŪPA

III 7740
H 109 mm
Prob. 5th-6th cent. A.D.
Tumshuk : Western side of the Great Stūpa, Western Cliffs

Fragment of a stūpa. Only parts of harmikā and chhatrāvalī are seen. The chhatrāvalī looks like steps. The harmikā is carved in the form of inverted step.

Illustr. in :
1. *Hambis*, *2*, pl. 10 d.

1. Cf. no. 355.

2. Cf. no. 420.

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425 PINNACLE OF A STŪPA

III 7400
L 119 mm
Prob. 7th cent. A.D.
Kizil : Temple of the helmeted

Pinnacle of a stūpa, consisting of a trunk which is crowned by a gilded chakra and a triśula. The trunk has a bulging, inverted pot-like end on which four holes are seen. One of the three holes is endowed with a dowel. Traces of paint are found on the trunk.

426 ARCHITECTURAL FRAGMENT

III 7520 a
H 47 mm
Prob. 9th cent. A.D.
Khocho

Fragment of a small architectural piece, consisting of a miniature minaret with an ogee-shaped finial to which a dowel is fixed. The object is painted. The ground colour is white. Traces of red paint are found.

427 ARCHITECTURAL FRAGMENT

III 5116 a
H 74 mm
Prob. 10th cent. A.D.
Kara Khoja

An architectural fragment with a minaret on one side. Similar to no. 426. The stepped structure, fixed to it, is missing. It is recognized by the impression left on it The fragment is painted. The ground colour is white. It is partly gilded and partly vermilion.

428 ARCHITECTURAL FRAGMENT

III 5113, III 5116 c, III 5116 d [joined together]
L 137 mm B 39 mm
Prob. 10th cent. A.D.
Kara Khoja

An architectural piece, probably, a railing. It is rectangular in shape and carved with linear open-work decorations. The ground colour is painted white. The elevation is painted red. The top of the structure is alternately painted vermilion and gilded. The ogee-shaped finial is fixed on either corner of the structure, which is painted vermilion. At the centre of the structure, an impression of a circle is to be seen, where a finial was fixed which is now missing.

429 FRAGMENT OF A CHAITYA DOOR

III 7779
H 1233 mm
Prob. 5th-6th cent. A.D.
Tumshuk

Fragment of a chaitya door with plaster.[1] On top of the arch part of a tenon is seen. The arch was carved in parts, which were joined to the other parts by means of tenons. The designs are shown roughly by incised lines. The edge of the arch shows step-like carvings, which turn into a volute above the capital of the pilaster. The central part of the pilaster is plain and below a purṇakumbha-shaped structure is carved, underneath which the pillar-rest is seen. It seems, as if the purṇakumbha is turned upside. The wood is not well seasoned. The door-fragment is devoid of paint.

430 FRAGMENT OF A CHAITYA DOOR

III 8116
H 595 mm
Prob. 5th-6th cent. A.D.
Tumshuk

Fragment of a chaitya door with a part of pilaster. Similar to no. 429. On the top of the arch remains of tenon are seen. The capital is decorated with three simple bands, below which a stylized purṇakumbha, with two corrugated decorations, is seen. The border of the arch is carved with two parallel incised lines, which turn into a volute. Traces of white, red and black colours are found. Part of the pilaster is badly damaged. Reverse and the sides show traces of violet colour.

431 FRAGMENT OF A CHAITYA DOOR

III 7416 a
H 150 mm
7th cent. A.D.
Kizil : Last Temple, Last Enclosure

Fragment of a richly painted door, recalls the Indian chaitya door. Similar chaitya doors are also represented in the wall paintings from Kizil[2] Also same architecture is found on wood from Murtuk[3] and in the wall-paintings from

1. Cf. nos. 430 to 435.
2. Cf. *Le Coq, 3*, p. 104, fig. 246 and *Le Coq and Waldschmidt, 1*, Vol. VI, pl 14 c.
3. Cf. no. 435

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Tunhuang.[1] Door-jambs, pilaster and part of the arch are seen. The arch rests on a pilaster having abacus, column and kumbha[?]. The corner above the arch is carved with floral designs consisting of lotus petals and acanthus leaves. The ground colour is white. The door-jamb has linear decorations, which are gilded on maroon background. The arch is painted maroon and blue.

Publ. :
1. *Le Coq*, *3*, p. 105, fig. 247.

432 FRAGMENT OF A CHAITYA DOOR

III 7416 b
H 150 mm
7th cent. A.D.
Kizil : Last Temple, Last Enclosure

Fragment of an arched door, similar to no. 431. The differences found between the two, are the decorations on the door-jamb and the arches. The door-jamb shows herring-bone design gilded on maroon background and the arch has parallel slanting lines, which are gilded.

Publ. :
1. *Le Coq*, *3*, p. 105, fig. 247.

433 FRAGMENT OF A CHAITYA DOOR

III 7417
H 150 mm
Prob. 7th cent. A.D.
Kizil : Last Cave, Last Enclosure

Fragment of a richly painted chaitya door, similar to no. 431. The door-jamb and the arch are painted with different motifs. The door-jamb has scroll design, gilded on dark-grey background. The arch is painted with maroon, light-green and blue colours. Traces of parallel slanting lines gilded on maroon background are found.

434 FRAGMENT OF A CHAITYA DOOR

III 7418
H 237 mm
Prob. 7th cent. A.D.
Kizil : Temple of the helmeted

Fragment of a chaitya door carved simple. The corner above the arch shows the part of a flower. The side of the door is provided with two dowels. Traces of white colour are found.

435 FRAGMENT OF A CHAITYA DOOR

III 8466 a
H 225 mm
Prob. 8th-9th cent. A.D.
Murtuk : North-western Ruin

Fragment of a chaitya door. Stylistically, it is very similar to nos. 431 to 434. The arch is plain and painted red.

436 ARCHITECTURAL FRAGMENT

III 7516
L 75 mm B 28 mm
Prob. 6th-7th cent. A.D.
Kizil : Largest Cave

A small architectural fragment with a baton on one end, is badly damaged. It is painted. The ground colour is white. On one side of it is painted blue and red, while black on the other.

437 CORNER OF A DOOR-FRAME

III 8933
L 326 mm
Prob. 7th cent. A.D.
Kirish

Two parts of a door-frame bevelled to shape the corner of the frame and are joined by halved-technique. Both the inner and the outer edges are moulded, and the central part between them is flat and recessed from the outer edge. On one side a narrow, rectangular socket is seen for fixing the other part of the frame. Four parallel lines are drawn in black as marking for manufacturing the door. The frame is devoid of paint.

438 DOOR-LOCK

III 8947
L 187 mm B 137 mm H 76 mm
Prob. 8th-9th cent. A.D.
Murtuk

Part of a huge door-lock. It is cut from a rectangular block. The obverse shows a rectangular perforation at the centre of the raised part, either end of which is projected. One of these projections is moulded and the other recessed from the surface. Between the two projections, near the

1. Cf. *Le Coq*, *3*, p. 104, fig. 245.

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edge a rectangular socket is seen, on which three holes are made at regular distances.

439 BASE OF A PILLAR

III 5021
L 183 mm B 170 mm H 59 mm
Prob. 9th cent. A.D.
Khocho

A rectangular base of a pillar. The lower part of the base is decorated with lozenges, which are carved in relief between two simple linear borders. The decorations are made on three sides only. The base is bevelled upwards and each side is shaped like a trapezoid. Within these trapezoids symmetrical acanthus leaves are carved on three sides, between which a tip of a petal is seen. On top of the base, a small rectangular perforation is made. Partly damaged.

440 CORBEL

III 4438 a
L 785 mm B 129 mm H 216 mm
Prob. 9th cent. A.D.
Khocho

Beak-shaped corbel. On either edge of the longer sides, a segment is carved for fixing it to the round-shaped rafter. The front part of the corbel is wavy and ridged. The obverse and the front part are painted schematically with white scroll motifs on black background. The space between the motifs is painted dark-red and green, which are arranged like bands. The two sides are decorated with floral motifs on dark-red background. The flowers are painted red and the petals are distinguished by thick outlines. Decorations are also made with white spots. The under side of the corbel shows two rectangular sockets for fixing it to the other part of the architecture.

441 CORBEL

III 4438 b
L 755 mm B 129 mm H 216 mm
Prob. 9th cent. A.D.
Khocho

Beak-shaped corbel. It is identical to no. 440. Both seem to belong to the same architectural structure.

442 ARCHITECTURAL FRAGMENT

III 7383
H 127 mm
Prob. 6th-7th cent. A.D.
Kizil : Cave 10

An architectural fragment. Lower portion of it looks like a purṇakumbha (or ghaṭa) abacus. Traces of red paint are found.

443 ARCHITECTURAL FRAGMENT

III 8040
H 140 mm
Prob. 6th-7th cent. A.D.
Kizil

An architectural fragment. It seems to be a purṇaghaṭa abacus. Part of the pillar is seen.

444 DOUBLE-CAPITAL

III 8265
L 612 mm B 118 mm H 97 mm
Prob. 6th-7th cent. A.D.
Kizil

A double-capital with a big round perforation at its centre for fixing the tenon of a pillar. The impression of the circular pillar can be seen, which is slightly deepened due to the pressure of the pillar and the upper structure. Bottom of the capital is flat and rectangular in shape. The central part, bearing the hole for the tenon, is also plain and rectangular in shape. On the obverse, on either side of this central rectangular part, symmetrical decorations are carved, which consist of volute and floral motifs.[1] The capital is burnt and fragile. Its colour looks brown due to smoke and burning.

445 DOUBLE-CAPITAL

III 7839 a
L 823 mm B 185 mm H 182 mm
Prob. 9th cent. A.D.
Längär

A double-capital with a dowel on either end on its top, and having a big perforation for a circular pillar at the centre. The capital is carved with a plain edge, next to which a simple moulding is seen. Below this, symmetrically voluted carvings are made. The central part between the

1. Cf. nos. 407 and 408.

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two volutes is plain and distinguished by incised lines. Bottom of the double-capital is elaborately carved, showing the details of the volutes. The long central part has two corrugated lines passing through a circular ring. It seems, as if the volutes were tied with a rope. The shape of the volute, whose edges are recessed, recalls a damaru. At the centre, between the volutes, a plain rectangular part with a hole for the tenon of the pillar can be seen. On its surface, an impression of the circumference of the pillar is left, which can also be seen on the top-surface of the capital.

446 BASE OF A PILLAR

III 7839 c
L 203 mm B 196 H 150
Prob. 9th cent. A.D.
Längär

Partly damaged base of a pillar, rectangular in shape. Lower part of the base is vertical and the upper part is bevelled but slightly concave. The top of the pedestal is flat with a big round perforation for the tenon of a pillar. The impression of the circumference of the pillar is left. The pedestal itself stands on two solid but narrow legs carved one opposite to the other.[1] The base of the pillar is devoid of paint.

447 LOW BASE OF A PILLAR

III 7839 d
L 305 mm B 205 mm H 56 mm
Prob. 9th cent. A.D.
Längär

A low rectangular base with a low vertical edge, which is gradually bevelled up to the edge of the top-surface. The top-surface of the base is flat and endowed with a round perforation. Traces of red paint are found. Bottom of the base is gross. It bears two incised diagonals. Around the circular perforation impression of a rectangular pillar can be seen. The base is devoid of paint.

448 LOW BASE OF A PILLAR

III 7839 e
L 307 mm B 212 mm H 56 mm
Prob. 9th cent. A.D.
Längär

A low rectangular pedestal or base of a pillar. Very similar to no. 447. It varies slightly in measurement.

449 CARYATID

III 6089
H 185 mm
Prob. 9th cent. A.D.
Khocho

Roughly carved caryatid, wearing a long robe. It seems, as if the robe were tied at the waist. The hanging belly is prominently shown. Folds of the garment are incised. Both the hands are raised up, touching the head.

Publ. :
1. *Le Coq, 1*, p. 56, pl. 56 g.

450 CARYATID

III 6090
H 164 mm
Prob. 9th cent. A.D.
Khocho

A painted and lacquered caryatid, similar to no. 449 but with better workmanship. The ground colour is white. The face is painted red-brown. Hair, eyebrows and the contours of the eyes are black. The dress is of yellow-brown colour, on which red decorative flowers are painted. When seen from the profile, parts of the upper and the lower legs, covered with black boots, are seen, due to the 'V'-shaped cut in the dress near the knee. According to Le Coq, "It is perhaps, from a cupboard or a stool".[2]

Publ. :
1. *Le Coq, 1*, p. 56, pl. 56 h.
2. *BK*, no. 483.

451 ARCHITECTURAL FRAGMENT

III 7395
L 211 mm B 120 mm T 19 mm
Prob. 7th cent. A.D.
Kizil : Largest Cave

A fragment with a socket on one edge, shows different decorative motifs drawn in black outlines on it. The ground colour is white. Decorations are made schematically. From top: first row painted blue, second row is plain, third row is ornamented with circles within the borders of two parallel lines, fourth row is endowed with scroll design within the borders of two parallel

1. Cf. nos. 501, 502 and 505.

2. Cf. *Le Coq, 1*, p. 56.

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lines, fifth row is plain having borders like the third and the fourth rows. The sixth row, broader than the above rows, is decorated with lozenge motifs. The seventh row is decorated with scroll design, in a way that it looks like a heart. Between the two scrolls a circular dot is painted. Arrows painted black, are seen between the heart-shaped scroll motifs. Similar motifs, fragmentary, are found on the panel, on which seated Buddhas are painted.[1] It seems to be a fragment from 'city-wall'.

452 ARCHITECTURAL FRAGMENT

III 7809 a
L 150 mm B 84 mm
Prob. 7th cent. A.D.
Kizil : Largest Cave

A rectangular wooden block, whose one end is broken. The ground colour of the fragment is white. Traces of red and lapis lazuli blue are found. It belongs to no. 451.

On the reverse, rib-like carvings are seen on one of its ends.

453 ARCHITECTURAL FRAGMENT

III 7809 b
L 191 mm B 59 mm
Prob. 7th cent. A.D.
Kizil : Largest Cave

A fragment, part of no. 452, is badly damaged and burnt. The ground colour is painted white. Traces of red, lapis lazuli blue and black outlines are found.

Remains of gild and bright-red colour are found on the reverse.

454 ARCHITECTURAL FRAGMENT

III 7809 c
L 111 mm B 51 mm
Prob. 7th cent. A.D.
Kizil : Largest Cave

A painted fragment, belonging to nos. 452 and 453. The ground colour is painted white. Traces of blue and light green are seen.

The reverse is painted white.

455 ARCHITECTURAL FRAGMENT

III 7809 d
L 115 mm B 60 mm
Prob. 7th cent. A.D.
Kizil : Largest Cave

Fragment showing different decorative motifs drawn in black outlines on it. The motifs, though partly visible, are similar to no. 451. It belongs to nos. 451 to 454.

456 FRAGMENT OF WALL-BATTLEMENT

III 7405
L 67 mm B 40 mm
Prob. 7th cent. A.D.
Kizil : Largest Cave

A fragment of wall-battlement, carved into step design and painted all over. The border and the edge of the steps are painted red. The inner part is painted dark-red. Only traces are found. Similar wall-battlement are seen on top of the wall, painted on the cave-walls of Kizil.[2]

457 FRAGMENT OF A WALL

III 7406
L 349 mm B 95 mm
Prob. 7th cent. A.D.
Kizil : Temple of the helmeted

Fragment of a wall.[3] On top of the wall step-like battlements are mounted. The ground colour is white. Traces of red colour are found.

458 ARCHITECTURAL FRAGMENT

III 8354 b
L 55 mm B 35 mm
Prob. 7th cent. A.D.
Kizil : Largest Cave

A carved fragment. The linear decorations are carved in relief. Probably, formed an ornamental part of some architectural structure.

459 PLANK

III 4439
L 1650 mm B 174 mm H 36 mm
Prob. 9th cent. A.D.
Khocho

A long plank, probably, from a wall. Obverse is ornamented with paintings. The ground colour is white, upon which a coating of dark-red is seen. Traces of floral motifs are found, which are painted grey, black, green and dark-red. The outlines are white. Details

1. Cf. no. 36.
2. Cf. *Le Coq*, 3, p. 55, fig. 53 and also MIK III 8863 and no. 457.
3. Cf. *Le Coq*, 3, p. 55, fig. 53.

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of the motifs are damaged. At places only thick patches of white and red colours are found.

The reverse and the sides are devoid of paint. A few dowels are fixed on the reverse and on the sides.

460 BEAM

III 4441
L 931 mm B 153 mm H 92 mm
Prob. 9th cent. A.D.
Khocho

A long beam with a rectangular section, probably used as a rafter. One edge of it is moulded. The obverse shows divisions marked by black lines. The ground colours is white. On the obverse, near the moulded part, scroll motifs are painted red on yellow background. The outlines are thick and painted dark-red. Besides, traces of paint in black are found on the obverse. The colours of the space, between these black paint and floral and scroll designs, are chipped off. On one side traces of red colour are found while on the other scroll and floral motifs are painted with rich colours, e.g., light-blue, dark-blue, red and green are seen.

On the reverse, which is devoid of paint, two rectangular sockets are seen at a distance. Besides, two rectangular sockets filled with wooden blocks are seen.

461 ARCHITECTURAL FRAGMENT

III 4442
L 1110 mm B 63 mm H 43 mm
Prob. 9th cent. A.D.
Khocho

A long fragment with a baton on one end. The other end is broken. From the broken part it may be suggested that there was another baton. The section of the fragment is rectangular. The obverse and the side opposite to the baton are painted. The ground colour is white. The obverse is decorated with scroll motifs, which are painted red on yellow background and outlined by dark-red colour. The side is painted dark-red.

The reverse of it and the side opposite to the painted one, are plain, i.e., devoid of paint and decorations. The reverse is roughly carved.

462 CORBEL

III 8323
L 407 mm B 106 mm H 107 mm
Prob. 6th-7th cent. A.D.
Kizil

A rectangular block cut into a corbel, half of which is elaborately carved and the other half is plain having a rectangular section. The decorated part shows simple mouldings at the lower base. Upper part is chamferred in the front. The decorative motif comprises of stem of the leaves in the form of volutes and leaves. The leaves are shaped like betel leaves. Traces of paint are found. The ground colour is white. The lower base is painted dark-red. The mouldings are painted blue. Portion above the mouldings are painted dark-red. The stems of the leaves are green. Traces of dark-red are found on leaf while the other bears traces of green and blue colours. The roll above the leaves is painted blue. The chamferred part is painted dark-red but the geometrical decorations are made in white. Bottom of the corbel is devoid of paint and has a dowel.

463 CORBEL

III 8194
L 450 mm B 106 mm H 118 mm
Prob. 7th-8th cent. A.D.
Kumtura

A rectangular block cut into a corbel, similar to no. 462. It is slightly smaller and the colours of its decorated part are better preserved than no. 462.

464 ARCHITECTURAL FRAGMENT

III 5020
L 964 mm B 83 mm H 47 mm
Prob. 9th cent. A.D.
Khocho

A long block, having a rectangular section. Its either end is endowed with a tenon. An angular groove is made on one side in order to fix some other part of the architecture. The obverse and the reverse of the fragment are flat and show traces of white, black and yellow colours.

465 BEAM WITH A PLANK JOINED TO IT

III 4435 a
L 1491 mm B 176 mm H 118 mm [beam]
L 1538 mm B 183 mm H 29 mm [plank]
Prob. 9th cent. A.D.
Khocho

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A solid beam with a plank attached to it by means of wooden dowels. The plank is painted[1], the ground colour of which is white. Traces of floral motifs in light-grey, dark-grey, red and black are painted on red background. The green leaves are ornamented with some black spots. The outlines are made in white. The beam[2] is decorated with dark-red scroll designs on a white background, below which floral motifs are painted. Either edge of the scroll design is endowed with a narrow white border. The floral motifs consist of flowers and leaves, are painted on white background. The flowers are red having black spots. The details of the green leaves are shown in black. The outlines are made in white. Step-like sockets are made for fixing the pillars.

466 BEAM

III 4435 b
L 1568 mm B 176 mm H 114 mm
Prob. 9th cent. A.D.
Khocho

A solid beam with one of its ends being bevelled and having a rectangular section. Near the bevelled part and the other end are carved in step-like fashion, probably, treated as sockets for fixing the pillars. It is richly ornamented with same motifs as no. 465. Both seem to belong to one and the same architectural structure. The plank no. 459 also bears holes parallel to these. Besides, no. 459 has a bevelled end. Both nos. 459 and 466 can be adjusted together, hence it seems that they belong to the same architectural structure.

The reverse shows small holes filled with dowels at irregular distances.

467 BEAM

III 4435 c
L 1575 mm B 150 mm H 112 mm
Prob. 9th cent. A.D.
Khocho

A beam having a baton on one end. This beam belongs to no. 469. Both the batons on the alternate sides of nos. 467 and 469 are meant for joining both the beams together by means of halved technique. The beam has a rectangular section. Its obverse[3] and two other sides are painted. The ground colour is white. The obverse shows floral motifs painted on red background. The motifs continue on the obverse of no. 469. The red flowers and green leaves are endowed with thick outlines painted white. Either edge of no. 467 b has a white border, which continues on the side also. One of these sides shows traces of floral motifs with some traces of black on blue background. The other side[4] is elaborately painted with floral motifs. The flowers are painted dark-red with black spots. The leaves are green and decorated with black spots. Both flowers and leaves are outlined by white. At its end, on the left, busts of three Buddhas can be seen. Two of these Buddhas, first and second from the left, are damaged. The first one is entirely withered away, only traces of his mandorla are seen. The aurole and the mandorla of the second Buddha are recognizable. The third Buddha is comparatively well preserved. The aureole and the mandorla have thick white borders outlined in black. The ground colour of the aurole and the mandorla is green. The aurole shows beaded border. The centres of the beads are red and the outlines are white. The hairdress of the Buddha is plain and painted black. The face is ovoid. Colour of the skin is red. The ūrṇā is outlined in black. Eyebrows are slightly concave. Eyes are open and outlined in black. The nose is shown by parallel lines painted black. Sides of the nose look like trefoil. Mouth is damaged, only a black line is seen. Part of the Buddha's uttarāsaṅga is seen. The saṅghāti is worn like a stole. The colour of both the saṅghāti and the uttarāsaṅga is dark-red. There are a few folds, which are shown by black lines.

Both on the obverse and the reverse, rectangular sockets filled with wooden blocks are seen.

468 CORBEL

III 4435 d
L 1059 mm B 149 mm H 114 mm
Prob. 9th cent. A.D.
Khocho

A long block cut into a corbel. It has a rectangular section. One of its ends is moulded and the other one has a round hole for fixing it to

1. Cf. no. 465 a.
2. Cf. no. 465 b.
3. Cf. no. 467 b.
4. Cf. no. 467 a.

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the other part of the the architecture. Three sides of the corbel are painted. The ground colour is white. On the obverse[1] near the moulded part traces of scroll motifs painted dark-red on yellow background are seen. On the sides floral motifs[2] painted light-grey, dark-grey, black and green on red background are seen. The outlines are white.

The reverse is plain.

469 BEAM

III 4435 e
L 1597 mm B 147 mm H 119 mm
Prob. 9th cent. A.D.
Khocho

A beam having a baton on one end. It has rectangular section. The obverse[3] and the two sides, one of which can be seen on no. 469 a, of the beam are painted. The ground colour is white. The floral motifs are painted on dark-red background. The flowers are dark-red and black, while the leaves are partly white, green and black. Both the flowers and the leaves have white outlines. Either edge of the obverse has a white border, which continues on the side also. There are three rectangular sockets, one of which is filled with small wooden block.

The reverse is without any decoration and one of such sockets, found on the obverse, is devoid of filling.

470 CORBEL

III 4437 b
L 267 mm B 98 mm H 57 mm
Prob. 9th cent. A.D.
Khocho

A rectangular block cut into a corbel. Part of it is plain and the rest of it is carved and painted. Undecorated part was fixed to the face of the wall. The lower part of the base, on the longer side, is carved vertical and then bevelled. The upper part is recessed from the lower part. In the front, the vertical part is endowed with a horizontal incised line, and the upper part is chamferred. The decorated part of the corbel is flat but the undecorated part of it is slightly sloped. That the decorated part was richly painted is suggested from the impressions left. The ground colour is white. Lower part has a thick white border. The surface and the sides of the upper part are painted dark-red. On the surface, the scroll motifs are painted white.

The reverse is plain.

471 CORBEL

III 4437 d
L 298 mm B 102 mm H 60 mm
Prob. 9th cent. A.D.
Khocho

A rectangular block cut into a corbel. It is similar to no. 470. The only difference is that the obverse is flat and not bevelled like no. 470, moreover, the colours are well preserved.

472 CORBEL

III 4437 g
L 275 mm B 100 mm H 57 mm
Prob. 9th cent. A.D.
Khocho

A rectangular block cut into a corbel. The carvings and the traces of colours found are similar to those of nos. 470 and 471. The scroll motifs on the surface are withered away. Very faint trace of painting are found. The corbel seems to belong to a corner of an architecture as the edge of the painting on the surface of the undecorated side is oblique. That the corbel belongs to a corner of an architecture is also clear from the edge which is obliquely cut on the undecorated portion of the corbel.

473 ARCHITECTURAL FRAGMENT

III 4440 a
L 863 mm B 90 mm H 71 mm
Prob. 9th cent. A.D.
Khocho

A long architectural fragment having a rectangular socket on one end, only the impression remains, and a baton on the other. On the obverse traces of green colour are found. The ground colour is white. Of the remaining two sides, one is without painting, and on the other traces of red paint are found.

The reverse is devoid of decorations.

1. Cf. no 468 b.
2. This is seen also in no. 468 a.
3. Cf. no. 469 b.

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474 ARCHITECTURAL FRAGMENT

III 4440 b
L 731 mm B 89 mm H 73 mm
Prob. 9th cent. A.D.
Khocho

A long architectural fragment with a rectangular socket on one end and the other end is broken. The obverse and one of the two sides bear faint traces of colour.

The reverse and the remaining sides are devoid of paint.

475 ARCHITECTURAL FRAGMENT

III 4440 c
L 1092 mm B 109 mm H 88 mm
Prob. 9th cent. A.D.
Khocho

A long architectural fragment having a rectangular socket on one end, broken, and a baton, cut diagonally, on the other.[1] Obverse[2] and one of the two remaining sides[3] are richly painted. The ground colour is white. On the obverse the scrolls are painted black on grey background. It has a simple border painted white, below which two parallel lines in black, are seen. The side[4] has a dark-red back ground, on which Chinese cloud motifs are painted with black, brown, grey and green. Outlines are in white. Besides, linear decorations are painted black on the other half of this side, which consist of labyrinth motifs drawn within a double-lined border. It looks like stylized sickles.

476 ARCHITECTURAL FRAGMENT

III 4440 d
L 1022 mm B 101 mm H 89 mm
Prob. 9th cent. A.D.
Khocho

A long architectural fragment having a tenon on one end and a baton, which is slantingly cut, on the other. Obverse[5] and one of the two remaining sides[6] are richly ornamented. The ground colour is white. Obverse bears floral motifs painted pink, green, brown, light-brown and black on grey background. Outlines are in white. The 'S'-shaped stem, the tendrils and the border are painted white. Either of its narrow edge is oblique and the decorative part is shaped like a trapezoid. The white border of the obverse continues on the side[7] painted, which is endowed with Chinese cloud motifs. These motifs are painted red, green, light-grey, dark-grey and black on dark-red background. The outlines are in white.

Reverse and the remaining side are devoid of painting.

477 ARCHITECTURAL FRAGMENT

III 4440 f
L 1042 mm B 100 mm H 86 mm
Prob. 9th cent. A.D.
Khocho

A long fragment having batons on alternate sides.[8] It has got a rectangular section. Obverse[9] and one of the two remaining sides[10] are elaborately ornamented. The ground colour is white. The obverse is decorated with scroll design, which are painted with black outlines on dark-grey background. The edge is white and next to it two parallel lines in black are drawn as border. The white edge of the obverse continues on the side[11] which shows Chinese cloud motifs and floral decorations painted black, light-green and dark-grey on dark-red background. The outlines are in white.

Reverse and the remaining side are devoid of painting.

478 ARCHITECTURAL FRAGMENT

III 4440 g
L 934 mm B 88 mm H 75 mm
Prob. 9th cent. A.D.
Khocho

A long architectural fragment having a rectangular socket on either edge, one of which is damaged. The sockets are carved on alternate sides.[12] Obverse[13] and part of one of the two remain-

1. Cf. no. 475 b.
2. Of. no. 475 b.
3. Cf. no. 475 a.
4. Cf. no. 475 a.
5. Cf. no. 476 b.
6. Cf. no. 476 a.
7. Cf. no. 476 a.
8. Cf. no. 477 b.
9. Cf. no. 477 a.
10. Cf. no. 477 b.
11. Cf. no. 477 b.
12. Cf. no. 478 b.
13. Cf. no. 478 a.

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ing sides[1] are painted. The ground colour is white. The obverse is endowed with floral motifs painted black, yellow, dark-red and green on dark-red background. Outlines of the floral motifs are in white. The stem and the tendrils are painted dark-red. On the edge a thick border is painted white. The narrow edge on either side of the decorated part is oblique and the entire composition looks like a trapezoid. The painted side[2] shows only the traces of dark-red colour.

Reverse and the remaining side are devoid of decorations.

479 ARCHITECTURAL FRAGMENT

III 4440 i
L 925 mm B 93 mm H 74 mm
Prob. 9th cent. A.D.
Khocho

A long architectural fragment having a baton on either end. It has a rectangular section. Obverse and one of the two remaining sides are painted. The ground colour is white. The obverse[3] is decorated with labyrinth motif, which is painted red on black background. Its either edge is oblique and the decorated part looks like a trapezoid. On the painted side only the traces of red colour are found, which are badly withered away.

480 ARCHITECTURAL FRAGMENT

III 4440 k
L 1134 mm B 102 mm H 61 mm
Prob. 9th cent. A.D.
Khocho

A long architectural fragment. The sides and the obverse are well chiselled but the reverse is quite gross. Both the sides and the obverse are painted. The ground colour is white. Traces of floral and scroll motifs are found on the obverse. The flowers are painted grey, black, white and red on red background. Outlines are in white. Colours of the scrolls are withered away, but they can be recognized from the impression left. Remains of green colour are seen. Faint traces of green and red colours are perceptible on the sides.

481 ARCHITECTURAL FRAGMENT

III 4440 l
L 1371 mm B 102 mm H 110 mm
Prob. 9th cent. A.D.
Khocho

A long architectural fragment, either end of which has got a tenon.[4] The section of the fragment is elliptical. The elliptical side still bears the bark of the tree. Rough chiselling was done to this part. The obverse is flat, smooth and richly decorated. The ground colour is white. It has a thick border painted blue, next to which a narrow band, painted white, is seen. The decorative motifs are scrolls, which are painted red on green background. Outlines of these motifs are painted dark-red. Because of the similar motifs and the colour scheme, it seems to belong to nos. 460, 461 and 482.

482 ARCHITECTURAL FRAGMENT

III 4440 n
L 1145 mm B 62 mm H 54 mm
Prob. 9th cent. A.D.
Khocho

A long architectural fragment with a baton, similar to no. 461. Only the obverse is richly ornamented with scroll decorations, outlined by dark-red colour on the green background. A thick simple border on the edge is painted black. From the similar motifs, colours and the type of object, it is apparent that this fragment and nos. 460, 461 and 481 belong to the same architectural structure.

The reverse is gross.

483 ARCHTECTURAL FRAGMENT

III 4440 n
L 934 mm B 92 mm H 71 mm
Prob. 9th cent. A.D.
Khocho

A long architectural fragment having broad batons on the alternate sides. One of the batons has a tenon. The fragment has a rectangular section. Obverse and one of the sides with symmetrically grooved vertical lines, are painted. The ground colour is white. The obverse is embellished with flowers painted green, white, black and dark-red on dark-red background and outlined in white. The stem of the floral motifs is dark-red. The tendrils are shaped like Chinese cloud motif. A white border on the edge, distin-

1. Cf. no. 478 b.
2. Cf. no. 478 b.
3. Cf. no. 479.
4. Cf. no. 481.

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guished by a thick black line can be seen. The side is painted dark-red. Traces of some vertical lines and scrolls in black are found on it.

A rectangular socket is seen through obverse and reverse.

484 ARCHITECTURAL PIECE

III 7375
L 23 mm B 19 mm H 12 mm
Prob. 6th-7th cent. A.D.
Kizil

A very small rectangular object, recalling a bowl. Most probably, it had been used as a finial for some architectural piece. The interior corners of the object are angular, while the exterior one is round. On its bottom, there is a hole at the centre. The longer sides are carved with leaf-like decorations. Details of the leaf are shown by bevelling. The narrow sides are plain.

485 FINIAL

III 4581 a
H 35 mm
Prob. 9th cent. A.D.
Khocho

A small finial consisting of an onion-shaped (ogee) dome, two mouldings below it and its base with a socket for fixing it to the architectural part to which it belonged. The ground colour is painted white. The dome and the two ledges are painted vermilion and the base is green.

486 FINIAL

III 4581 b
H 34 mm
Prob. 9th cent. A.D.
Khocho

Small finial, similar to no. 485, but the entire object is painted vermilion. The ground colour is white.

487 ARCHITECTURAL FRAGMENT

III 5114
L 135 mm B 14 mm
Prob. 9th cent. A.D.
Kara Khoja

A long architectural fragment, with remains of capitals. The ground colour is painted white. Traces of green, yellow and gild are found.

488 ARCHITECTURAL FRAGMENT

III 8342 a
L 116 mm B 46 mm
Prob. 9th cent. A.D.
Murtuk

A staircase-like structure. On the two longer sides simple borders are seen, between which six steps are carved. Similar type is frequently represented as a part of architecture in the wall-paintings from Kizil.[1] Partly damaged.

489 BALUSTRADE

III 8355 a
L 41 mm B 20 mm
Prob. 7th cent. A D.
Kizil : Largest Cave

A small balustrade having two horizontal bands on top and one below, between which four small pillars are seen. It is painted red and traces of gild are found on it. The ground colour is white.

490 BASE OF A PILLA R

III 5117
H 8 mm
Prob. 9th cent. A.D.
Kara Khoja

A roughly square-shaped small base of pillar. The upper part is tapered and the legs on alternate sides are solid. At the centre of its surface a hole is seen, probably, meant for a tenon of the pillar to be fixed on it. The ground colour is painted white. Traces of red are found.

491 BASE OF A PILLAR

III 8305 b
L 34 mm B 34 mm H 24 mm
Prob. 9th cent. A.D.
Murtuk

Base of a pillar with a square plan. The base itself stands on four small legs. Lower part of the base is vertical, while the upper part is bevelled. The surface is flat and endowed with a perforation, which was meant for a circular pillar

1. Cf. MIK III 8425, 8426, 8432, 8851 and 8852.

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to be fix on it by means of a tenon. The impression of the pillar can still be seen. The ground colour is painted white and then gilded. Traces of red colour are found on the surface.[1]

492 ARCHITECTURAL FRAGMENT

III 7519 a
L 171 mm
Prob. 9th cent. A.D.
Khocho

A long architectural fragment, one edge of which is carved wavy like an acanthus leaf while the other one is bevelled. On the wavy side an incised line runs parallel. The fragment is painted red.

493 ARCHITECTURAL FRAGMENT

III 7519 b
L 128 mm
Prob. 9th cent. A.D.
Khocho

An architectural fragment, similar to no. 492, but it has got two dowels on its chamferred side.

494 ARCHITECTURAL FRAGMENT

III 7519 c
L 119 mm
Prob. 9th cent. A.D.
Khocho

An architectural fragment, identical to no. 493.

495 MASSIVE BLOCK[2]

III 5026
L 396 mm B 355 mm H 180 mm
Prob. 9th cent. A.D.
Khocho

A huge solid block, probably, meant for a base of a pillar. Rough chiselling is seen on all the sides of this massive chunk of wood. Traces of pink colour are found.

496 BASE OF A PILLAR

III 7288
L 313 mm B 292 mm H 156 mm
Prob. 9th cent. A.D.
Khocho

An unfinished base of a pillar. At the centre a round structure is carved, around which four conical and stylized petal-shaped structures, probably, meant for foliage, are carved. When turned upside, it recalls the purṇakumbha, one of the oft-used elements in ancient Indian architecture. That it is unfinished, is clear from the rough chiselling on the conical structures on the corners and the bisected lines, painted black, on the round structure in the centre.

Reverse is badly withered.

Publ. :

1. *Le Coq*, *1*, p. 62, pl. 62 h.

497 CORBEL

III 7780 b
L 787 mm B 132 mm H 129 mm
Prob. 9th cent. A.D.
Längär

A rectangular block cut into a corbel. Surface of the corbel is concave in order to fix it on a round rafter. Part of the corbel is plain and the rest is carved and painted. Base of the longer side of the carved portion has simple mouldings, above which plain voluted carvings are seen. The front part is chamferred. On the upper side, either edge, on the longer side, is cut obliquely towards the inside, which looks like a border. At the centre, a cord-like carving is made, each end of which has a disc. One of these discs near the undecorated part is carved only half. The carved part is entirely painted red, which looks quite fresh. At the centre of the chamferred part a hole is to be seen, probably, for fixing an iron hook like no. 500.

498 CORBEL[3]

III 7780 a
L 738 mm B 126 mm H 128 mm
Prob. 9th-10th cent. A.D.
Längär

A rectangular block cut into a corbel, similar to no. 497. The colours are slightly withered away.

499 CORBEL

III 7780 d
L 805 mm B 125 mm H 126 mm
Ca. 9th-10th cent. A.D.
Längär

1. Cf. other bases, e.g., nos. 439, 446 to 448, 490, 501, 502 and 505.
2. It is without a photo.
3. Cf. nos. 462 and 463.

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A rectangular block cut into a corbel, similar to nos. 497 and 498.

500 CORBEL

III 7780 c
L 782 mm B 131 mm H 122 mm
Prob. 9th-10th cent. A.D.
Längär

A rectangular block cut into a corbel, similar to nos. 497 to 499. On the chamferred part an iron hook is fixed at its centre.

501 BASE OF A PILLAR

III 4436 a
L 218 mm B 218 mm H 138 mm
Prob. 9th cent. A.D.
Khocho

Base of a pillar, square in shape. Lower part of the base is vertical while the upper part is tapered but slightly concave. It stands on two solid but narrow legs, carved one opposite to the other.[1] A rectangular socket is to be seen on the flat surface on top. Only one side of the pedestal is richly painted with scroll motifs, while the other three show traces of some decorations and remains of white colour. The scrolls are painted grey and boldly drawn with white lines on black background. The decorations are made within a frame.

502 BASE OF A PILLAR

III 4436 b
L 227 mm B 108 mm H 129 mm
Prob. 9th cent. A.D.
Khocho

Fragment of a base of a pillar. The form resembles no. 501. Trace of a quadrilateral socket can be seen on its surface. The base is painted. The ground colour is white. The lower part bears only the traces of paint, and the upper part is endowed with floral designs, which are painted green and white on black background.

503 SEGMENT OF A BIG STRATCURE

III 300
Base of the segment 410 mm H 73 mm
Date ...
Site unknown

Segment of a circular object with a flared side, probably used as a base of a pillar. The edge on the surface is carved in relief like a border. At the centre of the segment, rectangular hole is seen and in the middle of the three sides of this hole, three rhomboidal sockets, one each on one side, are carved. Two of these can only be traced, as they were made near the base of the segment which is broken.

504 ARCHITECTURAL FRAGMENT

III 305 [IV R]
L 573 mm B 157 mm B 88 mm
Date ...
From the fourth expedition to Turfan

A rectangular fragment, probaly, belongs to a capital. On the obverse of the fragment, a border with moulding is carved in step-fashion. It is decorated with lozenge motifs. The ornamented part is brought into relief by cutting either of its side slantingly. Two rectangular sockets are carved on one of the two remaining sides.

Either edge on the longer side of the reverse of the fragment is bevelled. Traces of white and pink colours are found.

505 BASE OF A PILLAR

III 308 [IV]
L 195 mm B 170 mm H 127 mm
Date ...
From the fourth expedition to Turfan

A high base for a pillar, rectangular in shape. It is similar to nos. 446, 501 and 502 in form. A big round hole is to be seen at the centre of its flat surface on top for fixing the tenon of the pillar. A deep impression is left on the surface around the big hole indicating the circumference of the pillar. Due to the pressure of the pillar the corners of the pedestal look as if they were embossed. The pedestal itself stands on two solid legs, carved one opposite to the other. The holes on the body of the pedestal, produced by the knots of the tree, are filled with wooden dowels. The base is painted red.

506 ARCHITECTURAL FRAGMENT

III 315
L 620 mm B 105 mm T 26 mm
Date ...
Site unknown

A rectangular plank, probably, used for an architectural structure. On the obverse of it traces

1. Cf. nos. 502 and 505.

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of paint are found. The impression of the painting left, recalls an aureole. It shows concentric bands painted black, white and red. Traces of gild are found. The ground colour is white. The obverse is damaged by four deep scars.

The reverse of it shows traces of white colour.

507 FRAGMENT OF A DOOR [?]

III 312
L 672 mm
Date...
Site unknown

Fragment, probably, from a chaitya arch.[1] The edge of the arch is carved round. The portion near the round edge is bevelled.

Traces of red and white colours are found on its reverse.

508 ARCHITECTURAL FRAGMENT

III 314
L 589 mm B 136 mm
Date...
Site unknown

A plank with a crack on one of its longer sides, which is joined by means of iron nails. The fragment is painted black all over, both on its obverse and reverse.

509 ARCHITECTURAL FRAGMENT

III 306
L 266 mm B 81 mm
Date...
Site unknown

A rectangular block having a tenon on either end. One of the longer edge is plain and the other one has two rectangular sockets. Traces of white colour are found on one of the sockets.

510 LONG BLOCK

III 316
L 239 mm B 67 mm T 41 mm
Date...
Site unknown

A long block with a wedged section. Three iron nails are found, two of which are fixed to the obverse, that pass through its reverse. The third one is tilted and can be seen on the section.

1. Cf. nos. 431 to 435.
2. Cf. no. 422.

511 FRAGMENT OF A PILLAR [?]

III 301
H 555 mm
Date...
Site unknown

A fragile fragment, probably, belongs to a pillar. Part of the square-shaped abacus[?] is to be seen. Portion below the abacus is decayed. Traces of white colour are found.

512 PILLAR [?]

III 304 a
H 808 mm
Date...
Site unknown

A round structure, probably, a pillar, roughly carved. It is devoid of decoration. Either end of the pillar is endowed with a tenon. Parts of the pillar above the tenon, are chiselled.

513 PILLAR [?]

III 304 b
H 799 mm
Date...
Site unknown

A roughly carved structure, probably, a pillar. It is identical to no. 512.

514 PINNACLE OF A STŪPA

III 250
H 192 mm
Date...
Site unknown

Coniferous pinnacle of a stūpa[2] top of which is pointed. Its central part is deeply grooved and the cones are symmetrically carved by means of deep incised lines, flaring upwards. The lower part of the pinnacle shows a groove in order to flx it to the top of the chhatrāvalī of the stūpa. It is devoid of paint.

515 PINNACLE OF A STŪPA

III 251
H 158 mm
Date...
Site unknown

Triśula-shaped pinnacle of a stūpa.[3] It is very simple and roughly chiselled. A tenon is

3. Cf. no. 420.

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seen at its end which is meant for fixing it to the chhatrāvalī of the stūpa. Traces of pink colour are found on one side and blue on the other.

516 BASE OF A PILLAR

III 303
L 387 mm B 362 mm H 201 mm
Date...
Site unknown

A massive base of a pillar. The base is composed of a rectangular plank and a solid round structure, carved upon the plank. The edge of the surface of the round structure is slightly raised in order to give a better grip to the pillar.

517 PART OF PORITCO WITH NICHES

III 302 a-d
L 1178 mm B 515 mm H 1210 mm
Prob. 7th cent. A.D.
Prob. from Kizil

Part of a portico with niches. The portico is rectangular in shape. Its front part is carved with three rows of everted lotus petals. There are two rectangular sockets on the portico in order to set the arch of the niche. A rectangular groove is made, continuing from the end of these sockets up to the edge of the portico, to fix the rectangular-shaped back part of the niche. The arch has a simple border and is endowed with a small niche on its side. The arch is entirely carved with stylized mountains, a typical and a favourite motif of Kizil.[1] The portico is devoid of paint but the niches were painted blue on a white background, only traces are found. Probably, this structure served as the replica of a shrine and it was treated as a house-shrine.

518 RECTANGULAR OBJECT

III 7381
L 26 mm
Prob. 7th cent. A.D.
Kizil

A small rectangular object with a square section. On its obverse criss-cross decorations are made by incisions, and on the reverse two parallel lines are incised on its either end.

519 ROD[?]

III 8056 b
L 106 mm
Prob. 7th cent. A.D.
Achik Iläk

Fragment of a badly damaged rod[?]. It had been cut from a twig and has got a round section.

520 FRAGMENT

III 4567
L 87 mm
Prob. 9th cent. A.D.
Khocho

A fragment showing part of a border[?] and a few concentric lines. Between the concentric lines, grooves are seen.

521 SEGMENT

III 4573
Base of the segment 28 mm
Prob. 9th cent. A.D.
Khocho

A segment from a round object. On the side of the object elliptical decorations are carved, which are receded from the surface. Traces of paint and gild are found.

522 DAMARU-SHAPED OBJECT

III 7521
L 103 mm
Prob. 9th cent. A.D.
Khocho

A damaru-shaped object, painted entirely with green. Both on its obverse and reverse spiral motifs, framed by a thick outline, are painted yellow.

523 RECTANGULAR OBJECT

III 7532 a
L 46 mm
Prob. 9th cent. A.D.
Murtuk

A rectangular fragment with square section. One of its corners is notched at regular intervals. Along with this notched part linear decorations

1. Cf. the wall-painting from Kizil, MIK III 8449.

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are made by incisions, which recalls the latter 'Z'. The fragment is devoid of painting.

524 RECTANGULAR OBJECT

III 7532 b
L 81 mm
Prob. 9th cent. A.D.
Murtuk

A rectangular object with square section, similar to no. 523, but it is longer than no. 523 and it does not have the slanting incised lines along the notches.

525 DUMB-BELL SHAPED OBJECT

III 8308 a
L 81 mm
Prob. 9th cent. A.D.
Murtuk

A dumb-bell shaped object, either end of the fragment looks like a spade. One corner of each of these spade-like parts is rounded. The fragment is undecorated.

526 DUMB-BELL SHAPED OBJECT

III 8308 b
L 77 mm
Prob. 9th cent. A.D.
Murtuk

A dumb-bell shaped object, very similar to no. 525, but slightly smaller in size.

527 RECTANGULAR OBJECT

III 8308 c
L 80 mm
Prob. 9th cent. A.D.
Murtuk

A rectangular object, one edge of which is irregular. It has a rectangular opening at its centre.

528 DAMARU-LIKE OBJECT

III 8308 d
Diameter 57 mm H 87 mm
Prob. 9th cent. A.D.
Murtuk

A damaru-like object with a hole at its centre, which runs through from top to bottom. It is devoid of paint. Partly damaged. Probably, leg of a chair.

529 PEG-LIKE OBJECT

III 8318 b
L 108 mm
Prob. 9th cent. A.D.
Murtuk

A peg-like object, one end of which is carved in the shape of a petal. It has got a central ridge. The fragment is devoid of paint.

530 ROD

III 8332 a
L 105 mm
Prob. 9th-10th cent. A.D.
Toyok

A small rod. It is sqare in section. The fragment is without any decoration.

531 FLAT BAR WITH A SLIT

III 8469
L 112 mm
Prob. 9th cent. A.D.
Murtuk

A flat bar having its ends cut deeply into 'U'-shape. One of its ends bears a slit, which is fixed by a wooden pin. The shape of the slit looks like an adze.

532 BOW-SHAPED OBJECT

III 7752 c
L 137 mm
Prob. 9th cent. A.D.
Khocho

A bow-shaped object, recalls the shape of a tie. Its central part is rectangular and has got a perforation in the centre. On the obverse, the surface is flat. Parts of the concave portion and the centre show some linear decorations in black.

On the reverse, the central part is receded from the sides and it is devoid of painting.

533 NOTCHED FRAGMENT

III 7385
L 171 mm
Prob. 9th cent. A.D.
Sirkip

A flat bar having parallel sides but one of its ends is rounded and notched, while the other is cut into 'U'-shape. The fragment is devoid of paint.

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534 LONG WOODEN BLOCK

III 8946
L 391 mm B 35 mm H 29 mm
Prob. 9th cent. A.D.
Siktim

A long wooden block with a narrow end and a tenon on the other. Numerous notches are carved uniformly on all the four sides. The notches are elliptical in shape. Part of all the four edges are serrated.

535 STICK

III 7529 b
L 442 mm
Prob. 10th cent. A.D.
Murtuk

A long stick, cut out from a branch. It appears to be unfinished. One of its ends is beak-shaped.

536 MISC. OBJECTS put together under one registration number

III 8327
Prob. 9th-10th cent. A.D.
Murtuk

Scale[?]
L 310 mm B 27 mm

A long bar, probably, meant for a scale. It is unfinished. It is cut from a branch. On its reverse the bark can be seen. The obverse is flat and smooth. Its either end is round.

Key
L 220 mm

Key, round in section. There are four perforations of which three are filled with pegs. The key is smoothly carved. It is devoid of paint.

Wedge-shaped peg
H 80 mm

A simple wedge-shaped peg. Its narrow edge is bevelled.

Peg
H 170 mm

Peg with its top being bevelled. Traces of blue and yellow colours are found.

Stamp
L 100 mm

A cylindrical stamp, roughly chiselled. One of its ends is meant for grip and the other is carved with square motifs for stamping.

Fragment looks like a bread-roller
L 100 mm

Simple bar with tenons on either end. It looks like a bread-roller.

Rectangular fragment
L 103 mm

A rectangular fragment having a wedged section. On its obverse a rectangular frame is incised, which is divided by another incised line in the middle.

Fragment of a key
L 60 mm

Fragment of a key with a single peg fixed to it. It is badly burnt.

Fragment of a key
L 35 mm

Fragment of a key with a peg fixed to it. Badly burnt.

Block of wood
L 75 mm B 26 mm

A simple block of wood, broken. On one of its sides, a shallow curve is seen.

Cylindrical object with a tenon
L 60 mm

A cylindrical object with a tenon on its top and a circular structure below the tenon. The circular structure is divided into three by means of two parallel grooves around it. Below this structure a plain cylinder can be seen. It is entirely painted red on white ground.

Reed with Thread
L 100 mm

Around a long reed a lump of thread is fastened.

Fragment
L 40 mm

An object having one of its ends-projected and the other voluted.

Rod with bone
L 317 mm

A rod or stick with a piece of bone fixed to it.

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537 CYLINDRICAL OBJECT

III 289 mm
L 160 mm
Date...
Site unknown

A cylindrical object with a tenon, damaged, on one end and on the other a rectangular block is cut like the letter 'U'. On either side of this 'U' a perforation is seen, which is filled by a dowel. Probably, this dowel which passed through the holes of the 'U'-sides and through the perforation of the movable slit, like no. 531, placed between the 'U'-sides.

538 CYLINDRICAL OBJECT

III 293
L 102 mm
Date...
Site unknown

A cylindrical object. Only a part of it is chiselled flat vertically, in order to place it on a flat surface. Both of its ends are grooved all around, except for the flat space. Its usage is not clear.

539 CROCHET-LIKE OBJECT

III 288
L 188 mm
Date...
Site unknown

A long stick, slightly bent round, is endowed with a hook at one end. It recalls a crochet. The other end of it is chiselled narrower than the rest of the object. Part of the convex side of the object is notched. The concave side is smooth.

540 OBJECT WITH ELLIPTICAL ENDS

III 286
L 137 mm
Date...
Site unknown

A roughly carved long object with elliptical ends and a small rectangular block is cut from its central part.

541 RECTANGULAR BLOCK

III 284 [T II]
L 48 mm B 35 mm H 22 mm
Date...
From the second expedition to Turfan

A rectangular block, appears to be unfinished. On its obverse a rectangular incision is made, which is divided into two by an incised line. On one of these, several rectangles are incised.

Reverse is plain.

542 QUADRILATERAL BLOCK

III 290 [T II]
L 56 mm B 55 mm H 21 mm
Date...
From the second expedition to Turfan

A quadrilateral block, roughly carved. A big hole is seen at its centre. Probably, it is a pedestal.

543 CYLINDRICAL OBJECT

III 291
L 53 mm
Date...
Site unknown

A cylindrical object with coil-like carvings, is crowned by a conical structure. Probably, it was meant for a finial of a furniture.

544 LATHED OBJECT

III 292 [II ?]
L 50 mm
Date...
Prob. from the second expedition to Turfan

A lathed object shaped like bone. One end of it, round in shape, is plastered with textile and mud. A perforation is seen, which is filled with mud.

545 OAR-LIKE OBJECT

III 287
L 86 mm
Date...
Site unknown

The shape of the object recalls an oar. The centres of the blade, both on its obverse and reverse, are ridged. The handle is endowed with a perforation.

546 DISC

III 285
Diameter 26 mm
Date...
Site unknown

A small disc. On its obverse a coating of brown colour is found. Traces of indistinct decorations and a black border along the circumference, painted black, are seen.

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547 CONICAL OBJECT

III 211
H 42 mm
Datc...
Site unknown

A conical object with a forked angular head on top, to which a wooden nail is fixed. At its bottom a wooden dowel is seen. It appears to be a gamesman. [It may also be a hare on hill, an earliest Buddhist symbol].

548 ANTHROPOMORPHIC FIGURE[?]

III 297
L 140 mm
Date...
Site unknown

The object looks like a stylized human figure. The head is flat on top and wedged on sides. Conical projections suggest the shoulders and the arms, while the flaring lower part as the skirt. Both obverse and reverse of this lower part are bevelled in a way, that it turns into a sharp edge, which is partly damaged. Probably, it was used for scraping.

549 ANTHROPOMORPHIC FIGURE[?]

III 296
L 142 mm
Date...
Site unknown

The object looks like a stylized human figure, similar to no. 548. The only differences are: the so-called head is round on top and the skirt is narrower than no. 548.

550 OVOID OBJECT

III 294
Diameter 117 mm T 6 mm
Date...
Site unknown

Fragment of an ovoid object. Both the obverse and the reverse are flat and devoid of carvings. Part is missing near edge. Traces of pink colour are found on both of its obverse and reverse.

551 CIRCULAR DISC

III 295
Diameter 111 mm T 12 mm
Date...
Site unknown

A circular disc. Both the obverse and the reverse are flat. There are eight perforations, which are made in a way that they are in a group of two and each group faces the other. Traces of pink colour are found on both the obverse and on the reverse.

552 LONG AND CONCAVE OBJECT

III 298
L 409 mm
Date...
Site unknown

A long object, slightly concave. The central part is rectangular in section. Both the ends are narrow and flat due to the gradual chiselling. Either of its end bears a perforation, which is filled with a fragmentary dowel.

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Glossary

Mandorla	vesica or prabhāmaṇḍala
Aureole	halo or prabhāmaṇḍala
Stave	vertical part of the ends of a dhotī
Terminal stave	end part of the dhotī
Initial stave	starting part of the dhotī
Skein	part of garment held by the Buddha in his left hand, which looks like a skein.
High pedestal Medium sized pedestal Low pedestal	termed according to the proportion of the figure and the throne
Opening mode	when right shoulder of the Buddha is uncovered
Covering mode	when both the shoulders of the Buddha are covered
Semi-covering mode	when part of the Buddha's right chest is uncovered while the shoulder is covered by the saṅghāti.

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Concordance List

Sr. No.	*MIK No.*	*Sr. No.*	*MIK No.*	*Sr. No.*	*MIK No.*
1.	III 7668	41.	III 7289	81.	III 214
2.	III 8031	42.	III 7656	82.	III 4772
3.	III 8035	43.	III 8363	83.	III 7238
4.	III 7409	44.	III 7415	84.	III 4623
5.	III 8137	45.	III 8133	85.	III 8136
6.	III 8148	46.	III 7419	86.	III 8138
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9.	III 4745	49.	III 55	89.	III 4763
10.	III 4764	50.	III 7789 c	90. a, b	III 4740
11.	III 7390	51.	III 7540	91.	III 8132
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17.	III 7591	57.	III 4692	97.	III 8141
18. a, b	III 7592	58.	III 4704	98.	III 8142
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20.	III 7398	60.	III 6094	100.	III 6113
21.	III 7408	61.	III 8305 d	101.	III 6118
22.	III 7413	62.	III 8342 b	102. a, b	III 4705
23.	III 7414	63.	III 7781	103.	III 8081
24.	III 8045	64.	III 7364	104.	III 8140
25.	III 8134	65.	III 7648	105.	III 6112
26.	III 8135	66.	III 6120	106.	III 7792
27.	III 8146	67.	III 4733	107.	III 4547
28.	III 8150	68.	III 4735	108.	III 4550
29.	III 8151	69.	III 4736	109.	III 4555
30.	III 8345	70.	III 4737	110.	III 7543
31.	III 7407	71.	III 8147	111.	III 4566
32.	III 4722	72.	III 4734	112.	III 7420
33.	III 6108	73.	III 4765	113.	III 4551
34.	III 6111	74.	III 6106	114.	III 4565 a
35.	III 7389	75. a, b	III 6109	115.	III 4565 b
36.	III 7394	76.	III 6119	116.	III 6097
37. a, b	III 7590	77.	III 4784	117.	III 4629 e
38.	III 7594	78.	III 6103	118.	III 4616
39.	III 8283	79.	III 6110	119.	III 7999
40.	III 8262	80.	III 7411	120.	III 4707

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Sr. No.	*MIK No.*	*Sr. No.*	*MIK No.*	*Sr. No.*	*MIK No.*
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166.	III 248	216.	III 8318 c	266.	III 7496
167.	III 226	217.	III 4773	267.	III 7793
168.	III 225	218.	III 7743	268.	III 8945
169.	III 210	219.	III 8057	269.	III 7362
170.	III 216	220.	III 7546 b	270.	III 7215

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Sr. No.	*MIK No.*	*Sr. No.*	*MIK No.*	*Sr. No.*	*MIK No.*
271.	III 5963	321.	III 7752 a	371.	III 7813
272.	III 8029	322.	III 8042 b	372.	III 7203 a
273.	III 7366	323.	III 7518 a	373.	III 7203 b, c
274.	III 7365	324.	III 7518 b	374.	III 8033
275.	III 7195	325.	III 7531	375.	III 8336
276.	III 8292	326.	III 8287 b	376.	III 7222
277.	III 5940 a	327.	III 8287 c	377.	III 7163 a
278.	III 5940 b	328.	III 8287 d	378.	III 7163 b
279.	III 8339	329.	III 8287 a, f	379.	III 4596
280.	III 7157 a	330.	III 5959	380.	III 4603
281.	III 7157 b	331.	III 252	381.	III 4792
282.	III 213	332.	III 253	382.	III 6121
283.	III 4789 a	333.	III 254	383.	III 7520 c
284.	III 7830 c	334.	III 7997	384.	III 6107 a
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293.	III 7209	343.	III 7397	393.	III 4594 b
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299.	III 8308 e	349.	III 7788 a	399.	III 7649 a, b
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319.	III 8288 b	369.	III 8457	419.	III 271
320.	III 7794	370.	III 7523	420.	III 8080

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424.	III 7740
425.	III 7400
426.	III 7520 a
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428.	III 5113, 5116 c
	5116 d
429.	III 7779
430.	III 8116
431.	III 7416 a
432.	III 7416 b
433.	III 7417
434.	III 7418
435.	III 8466 a
436.	III 7516
437.	III 8933
438.	III 8947
439.	III 5021
440.	III 4438 b
441.	III 4438 a
442.	III 7383
443.	III 8040
444.	III 8265
445.	III 7839 a
446.	III 7839 c
447.	III 7839 d
448.	III 7839 e
449.	III 6089
450.	III 6090
451.	III 7395
452.	III 7809 a
453.	III 7809 b
454.	III 7809 c
455.	III 7809 d
456.	III 7405
457.	III 7406
458.	III 8354 b
459.	III 4439
460.	III 4441
461.	III 4442
462.	III 8323
463.	III 8194
464.	III 5020

Sr. No.	*MIK No.*
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466.	III 4435 b
467.	III 4435 c
468.	III 4435 d
469.	III 4435 e
470.	III 4437 b
471.	III 4437 d
472.	III 4437 g
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489.	III 8355 a
490.	III 5117
491.	III 8305 b
492.	III 7519 a
493.	III 7519 b
494.	III 7519 c
495. x	III 5026
496.	III 7288
497.	III 7780 b
498.	III 7780 a
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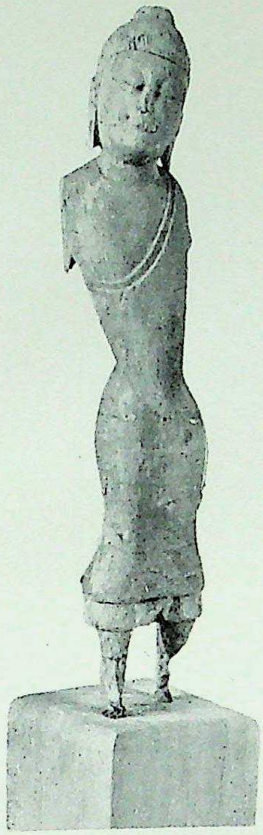

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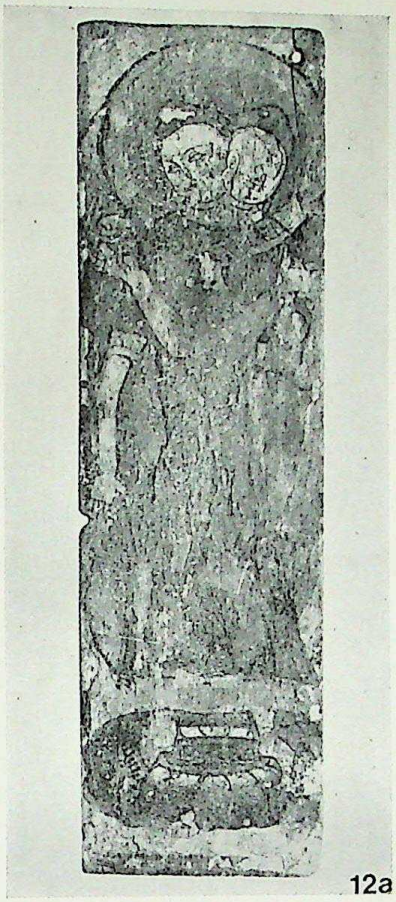
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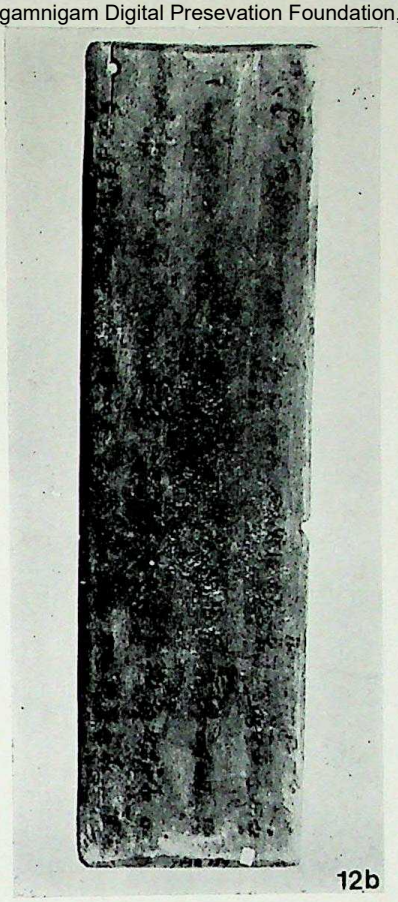
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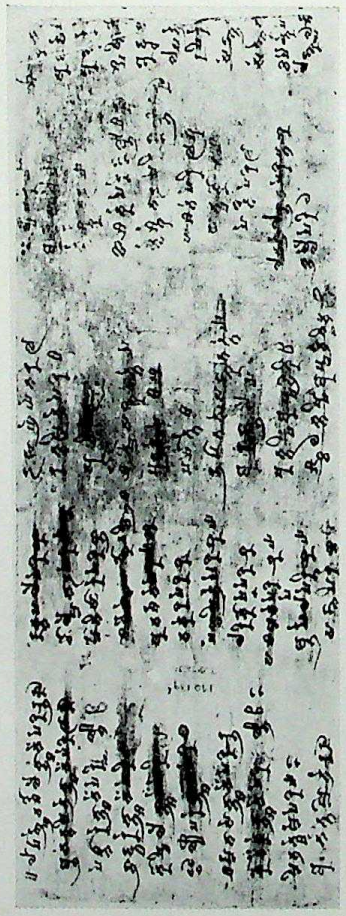

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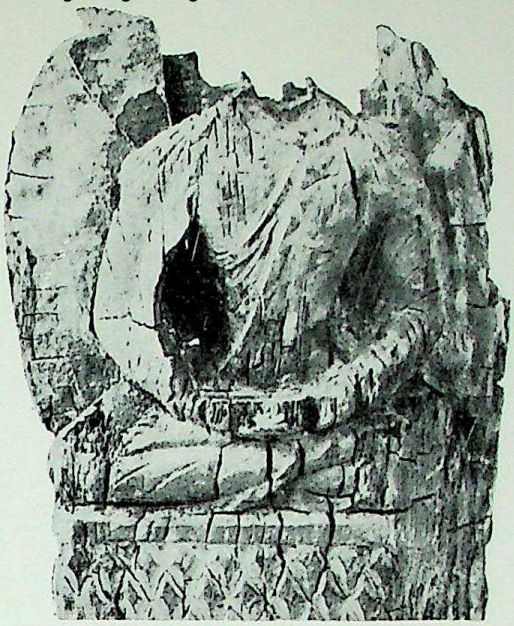

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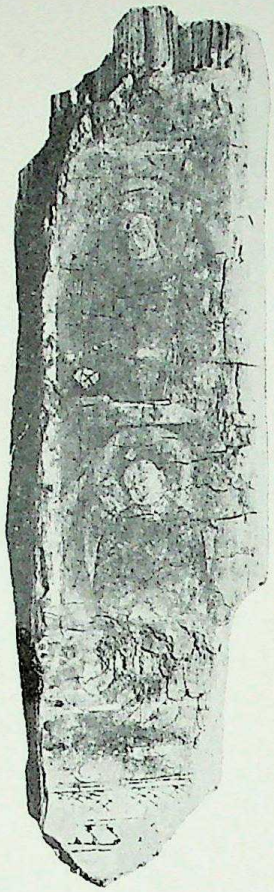

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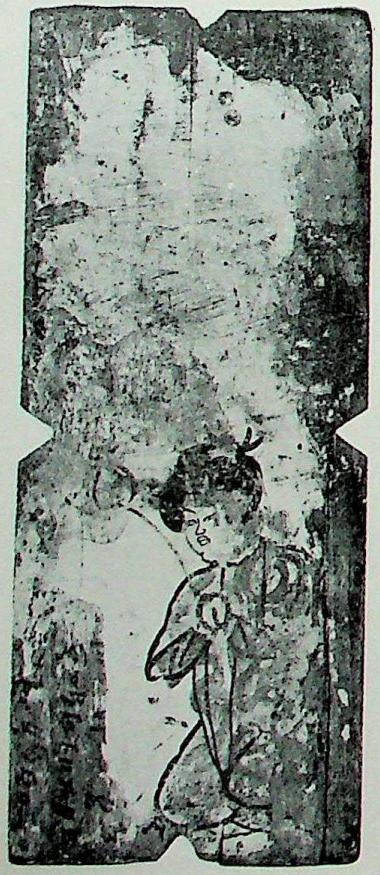

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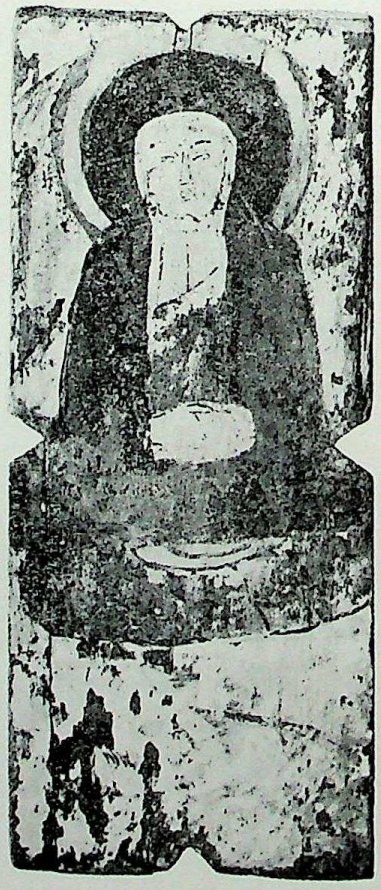

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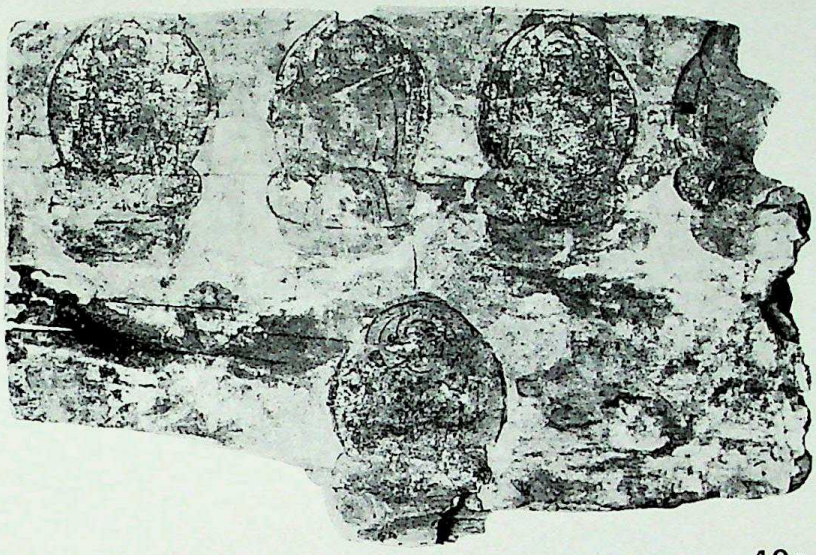

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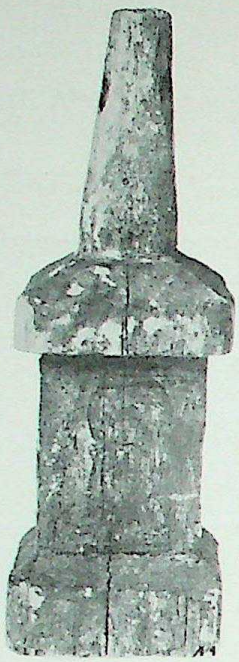

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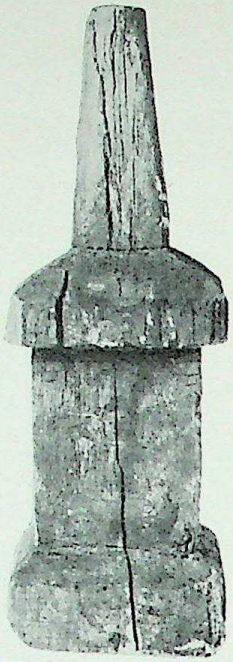

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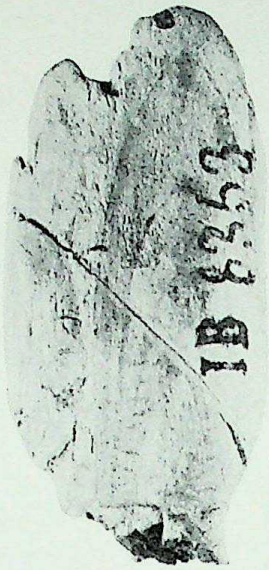

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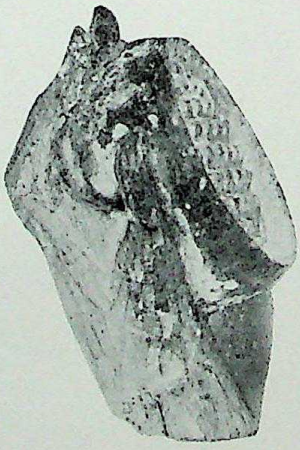

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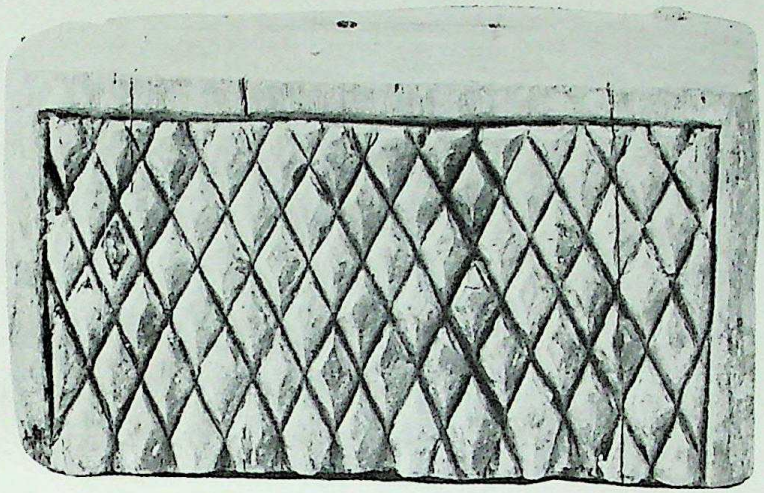

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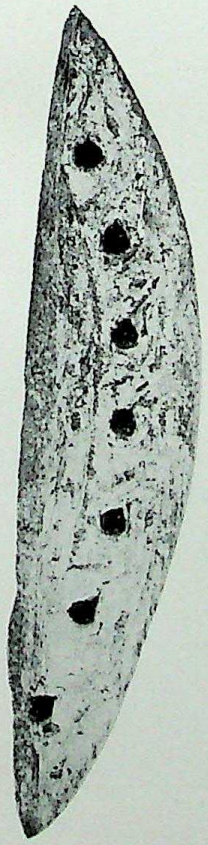

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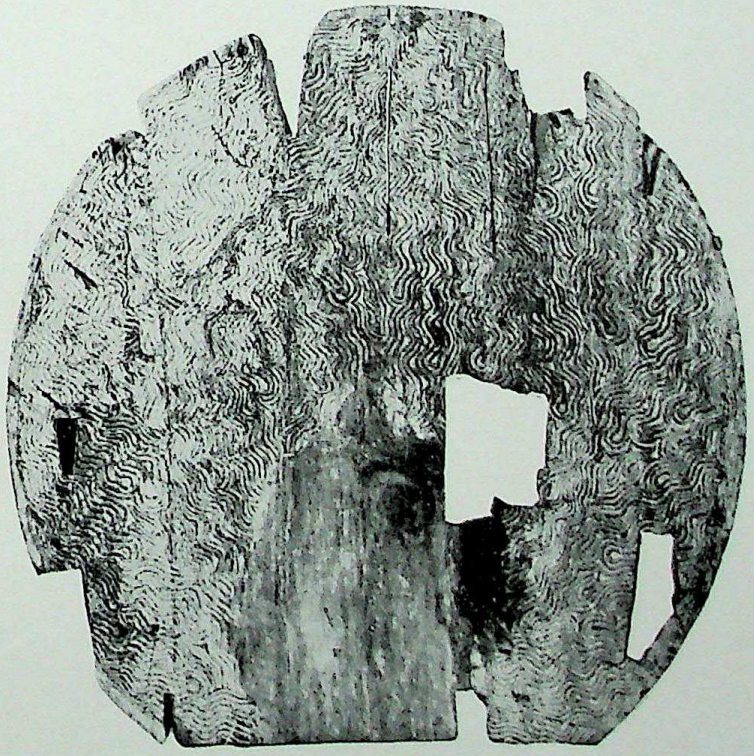

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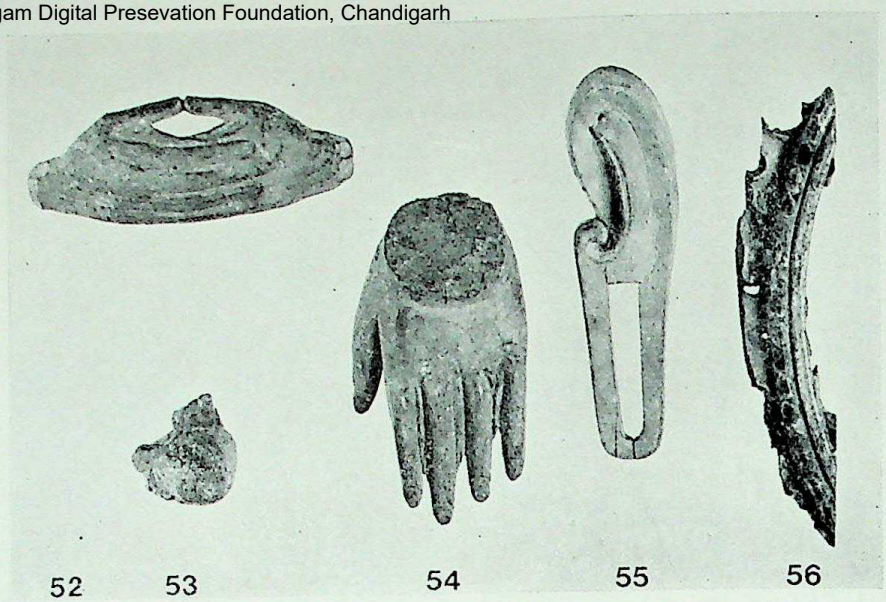

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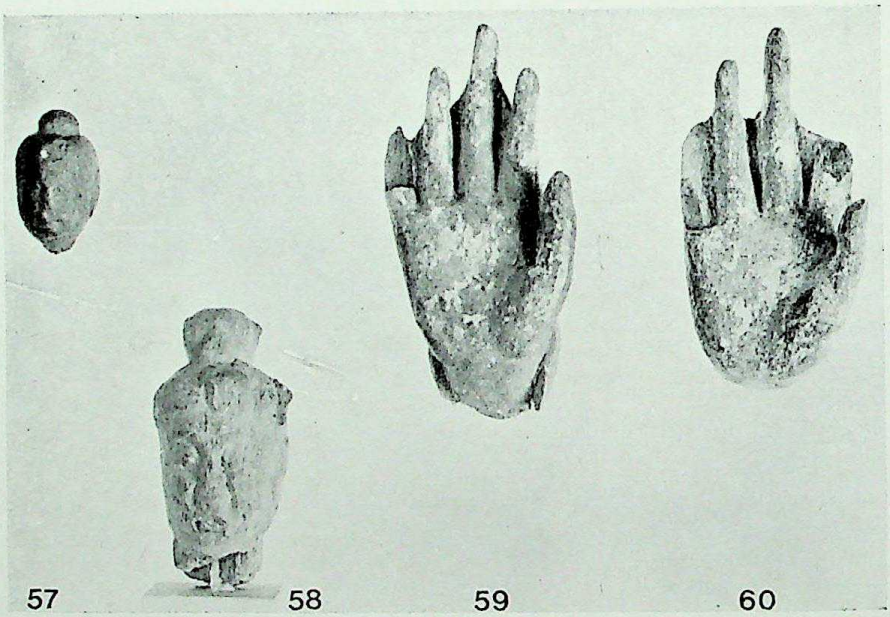

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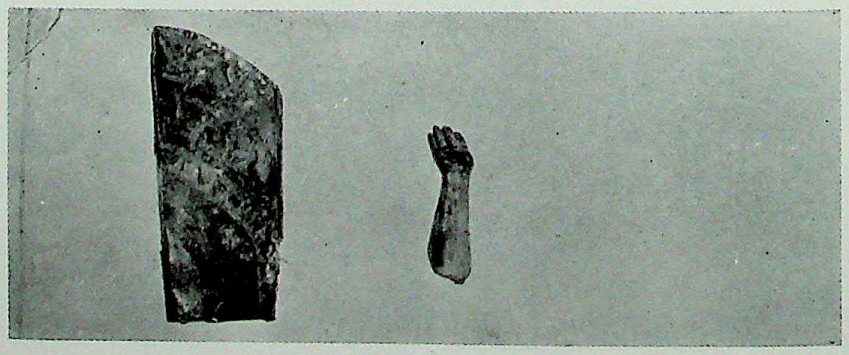

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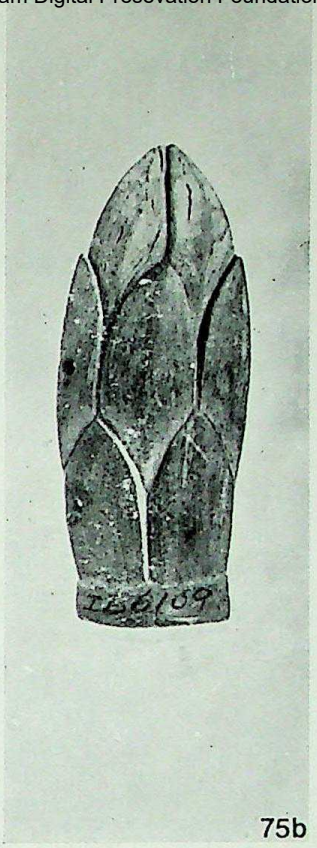

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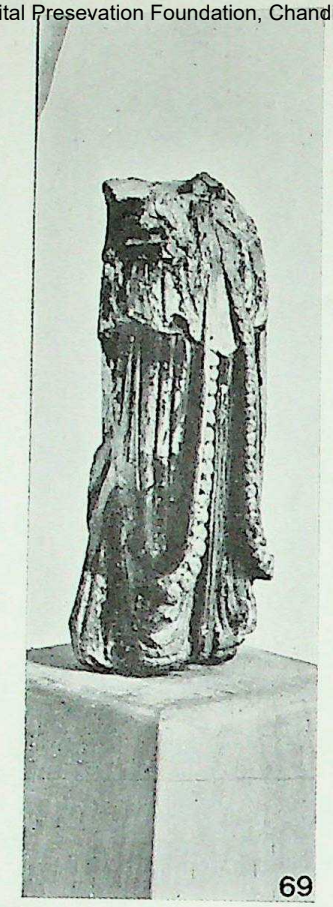
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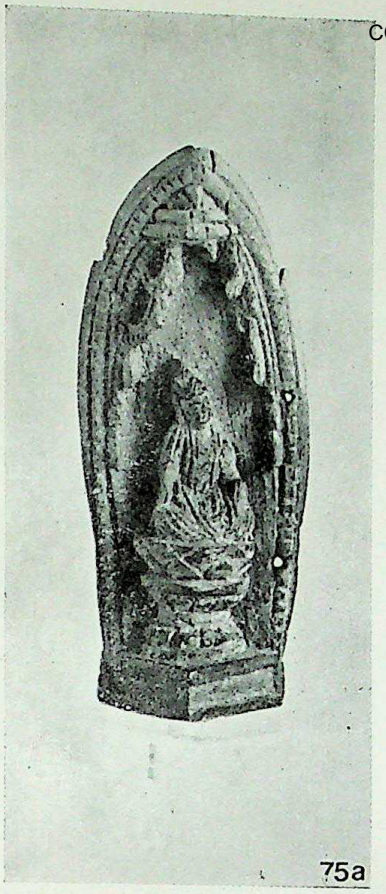

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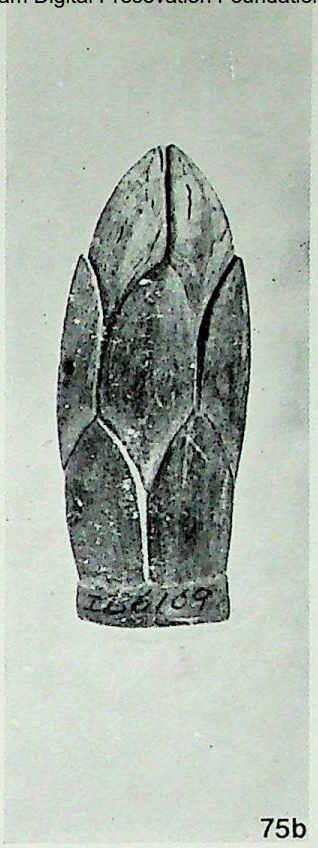

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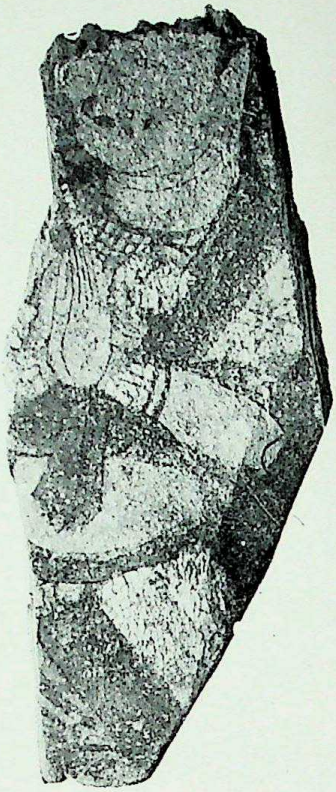

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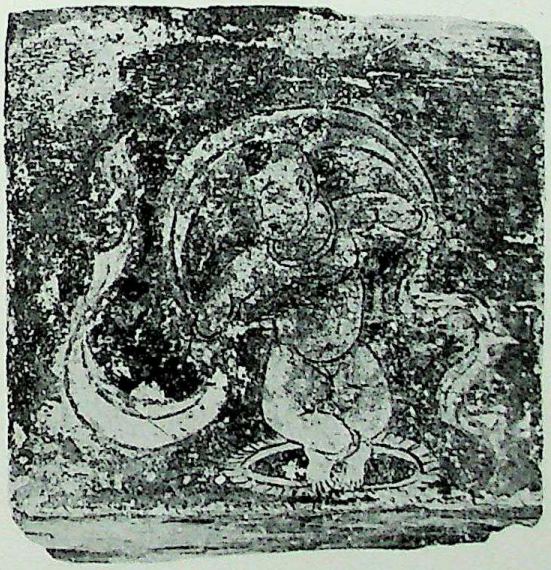

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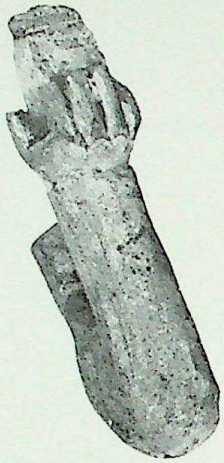

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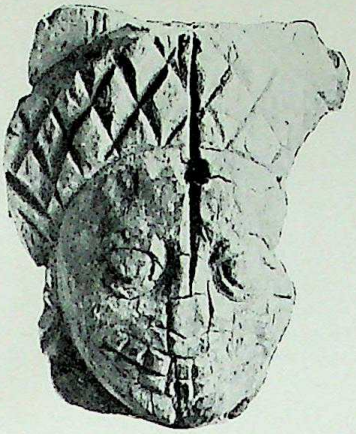

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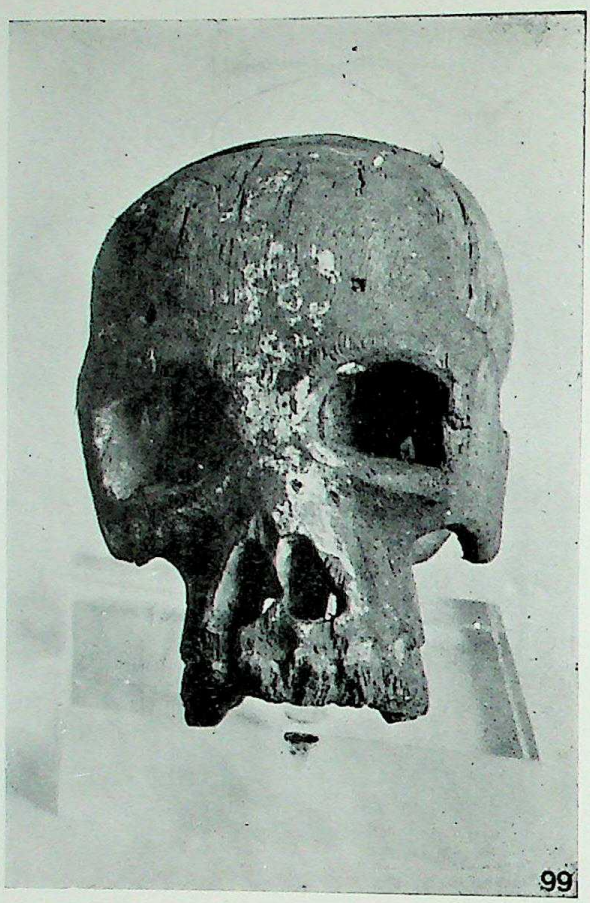

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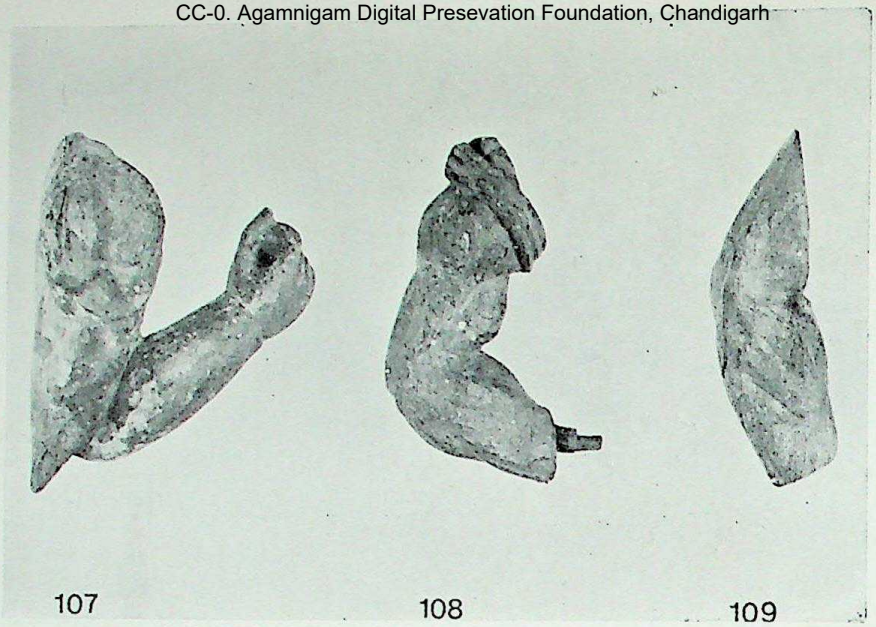

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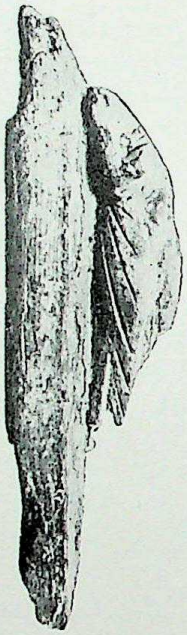

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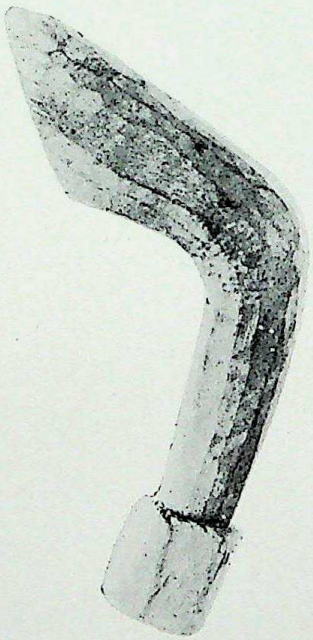

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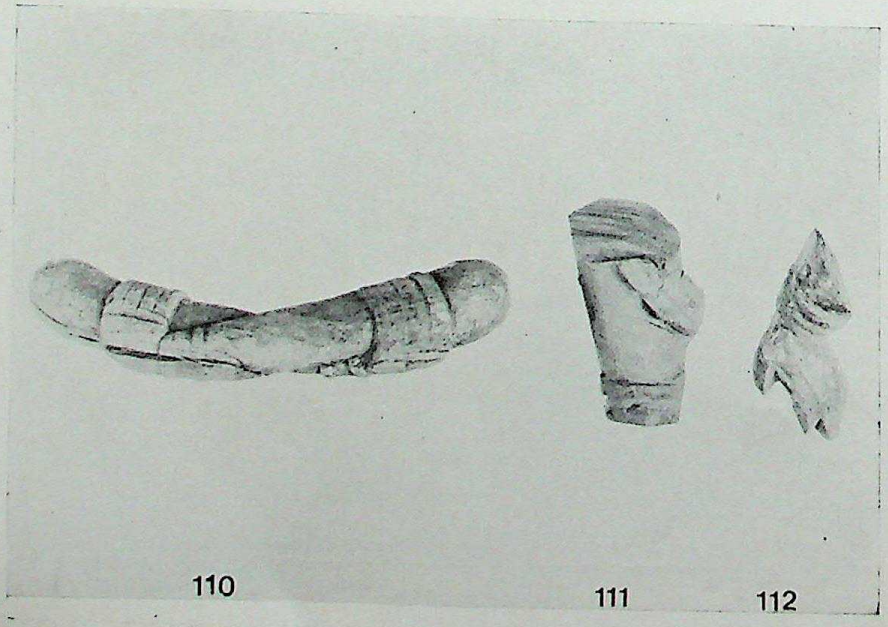

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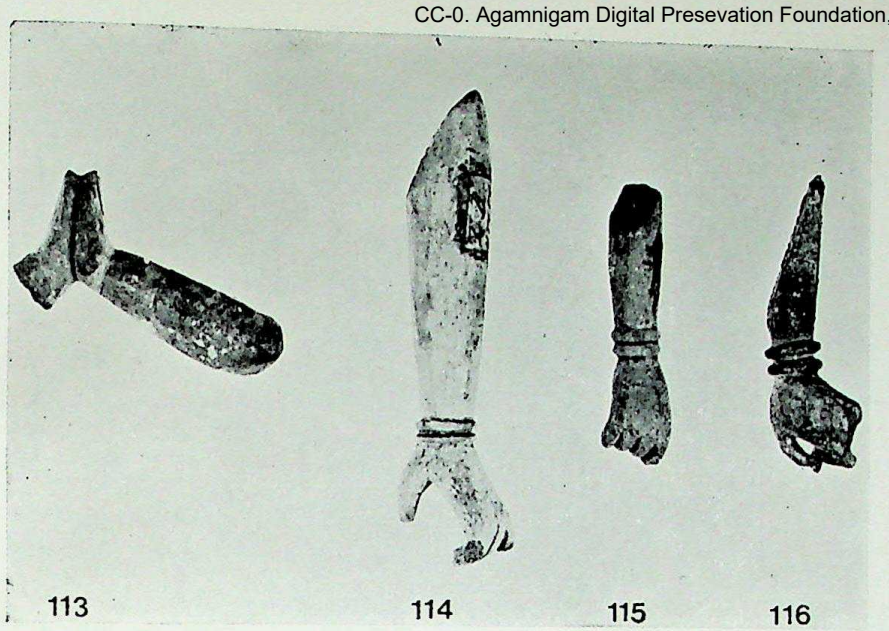

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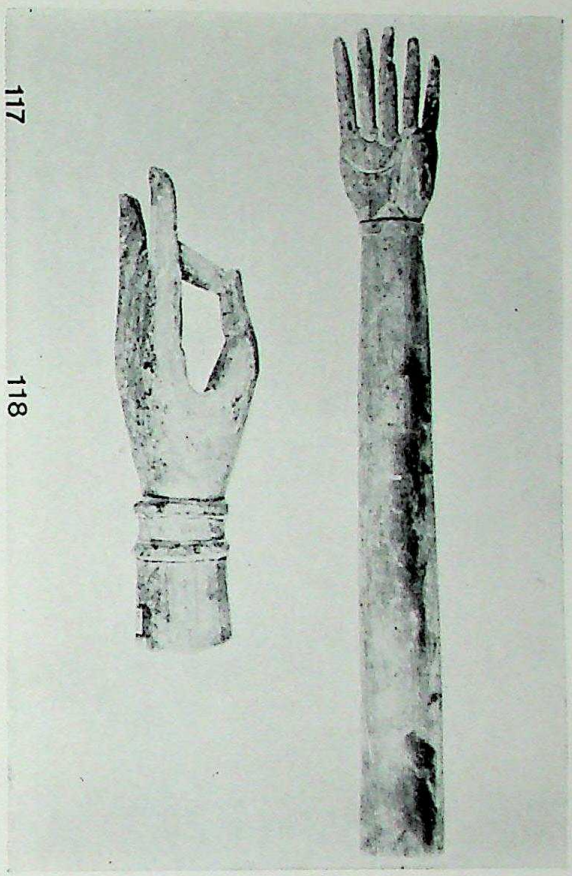

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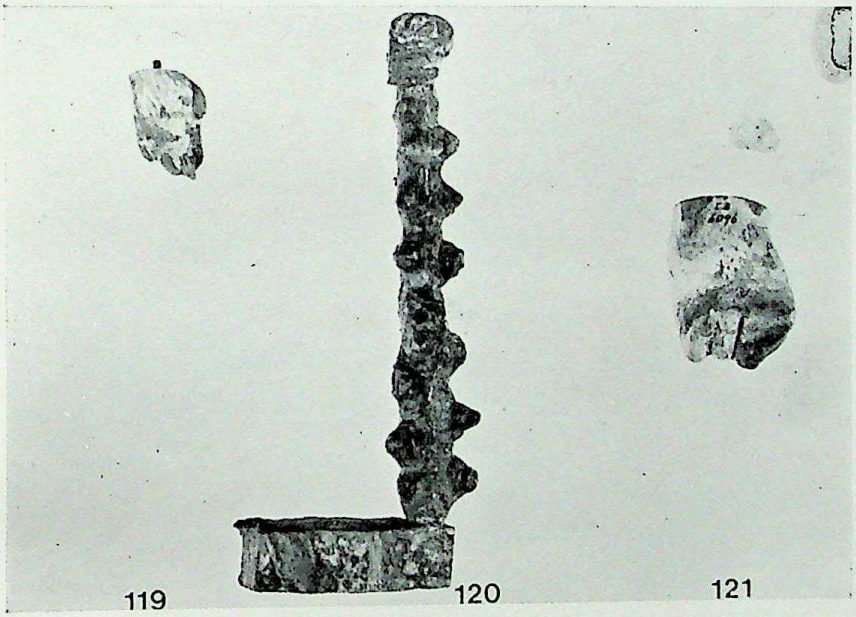

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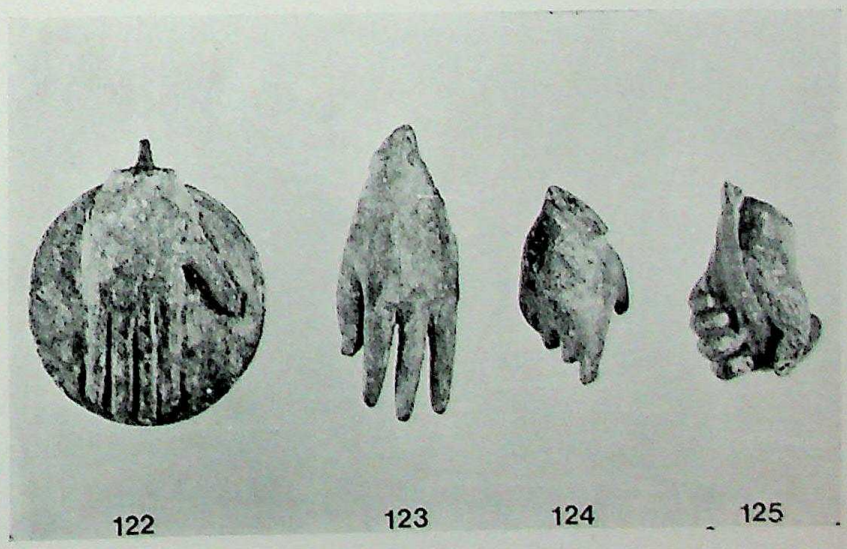

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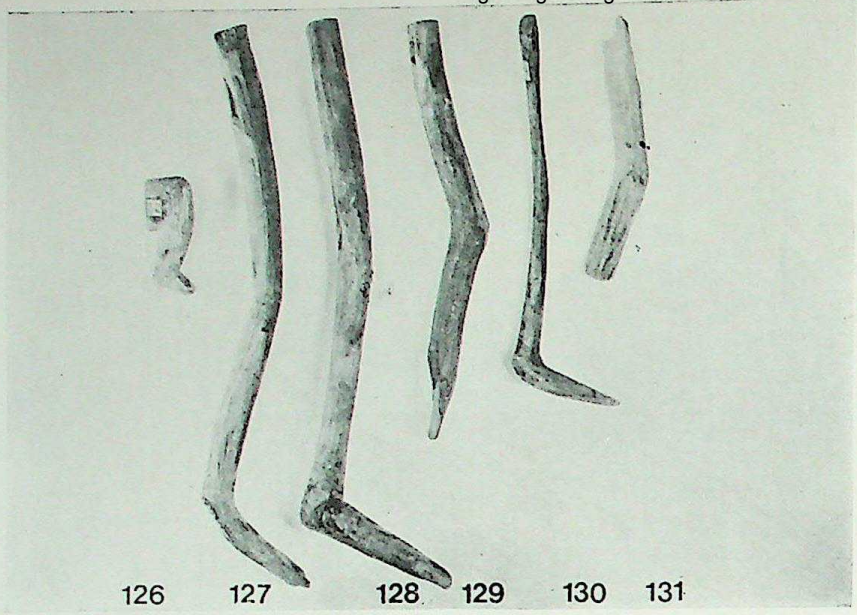

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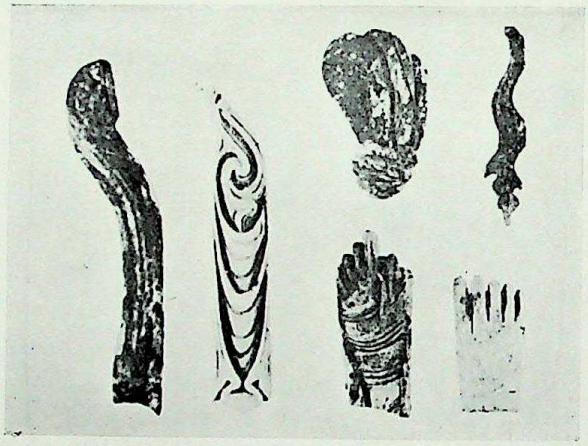

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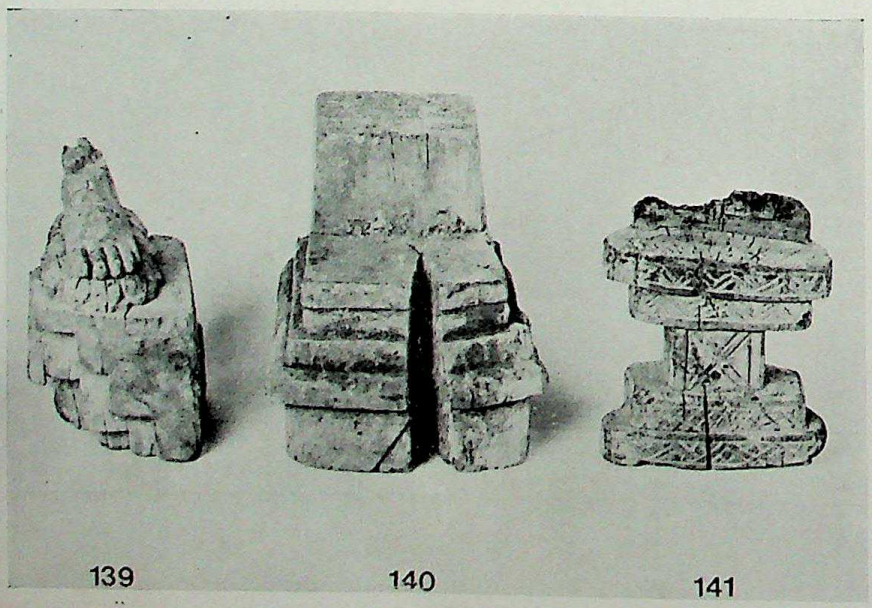

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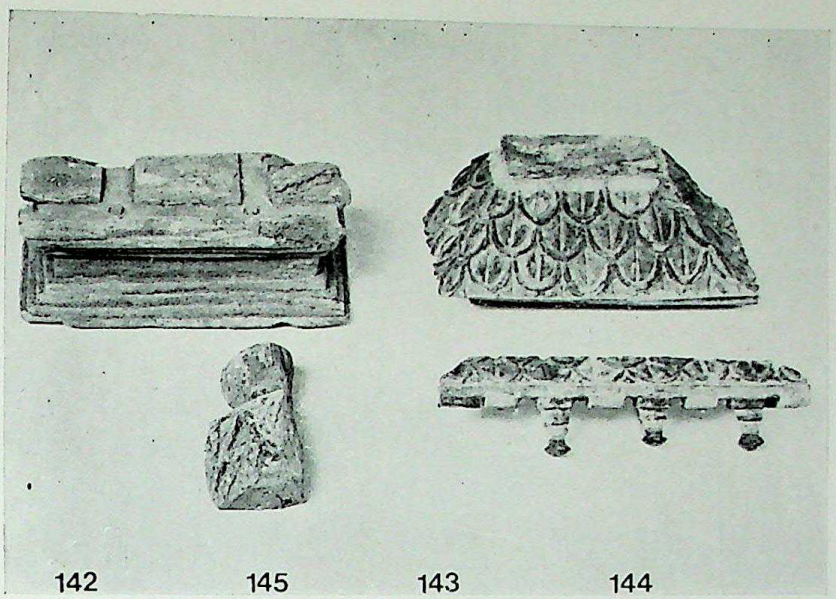

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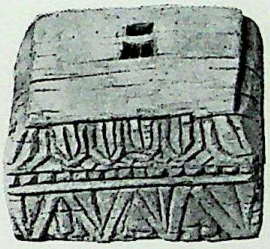

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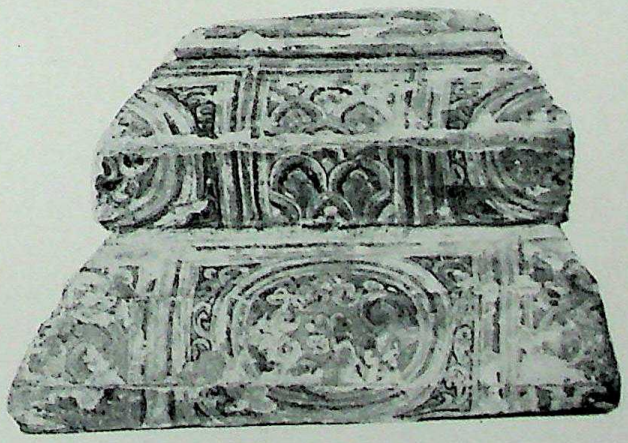

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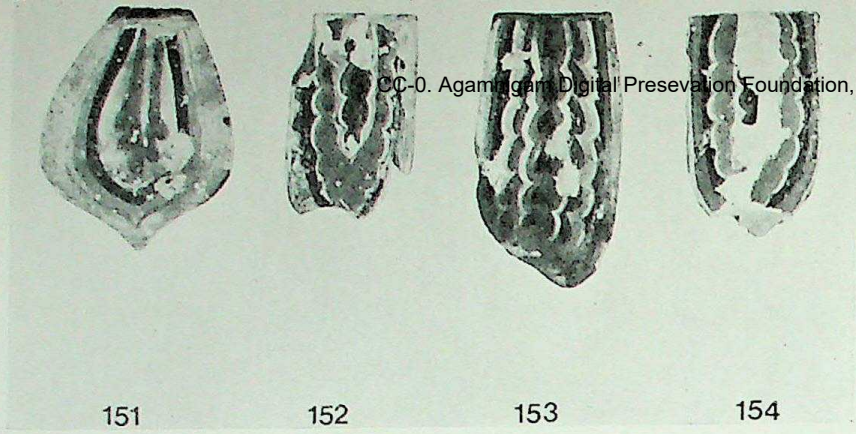

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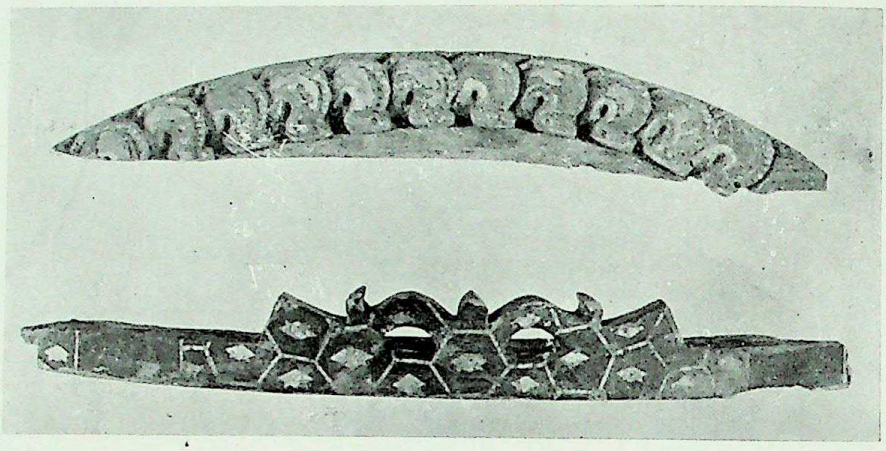

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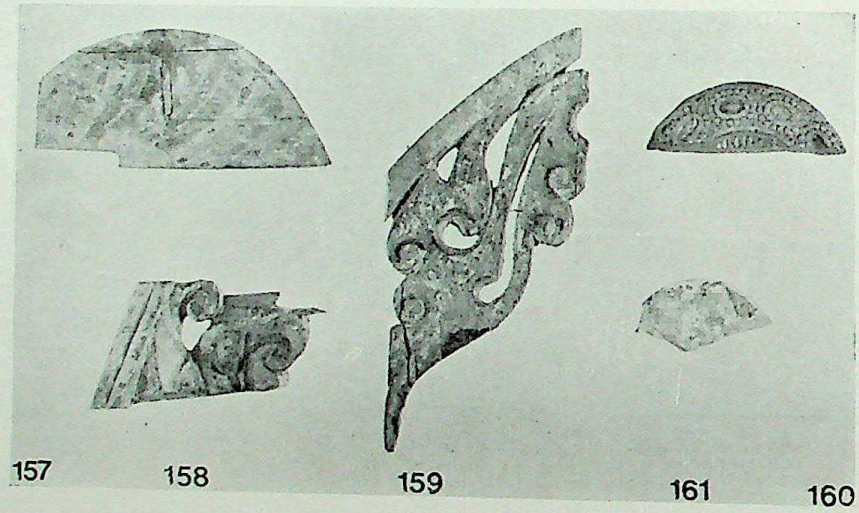

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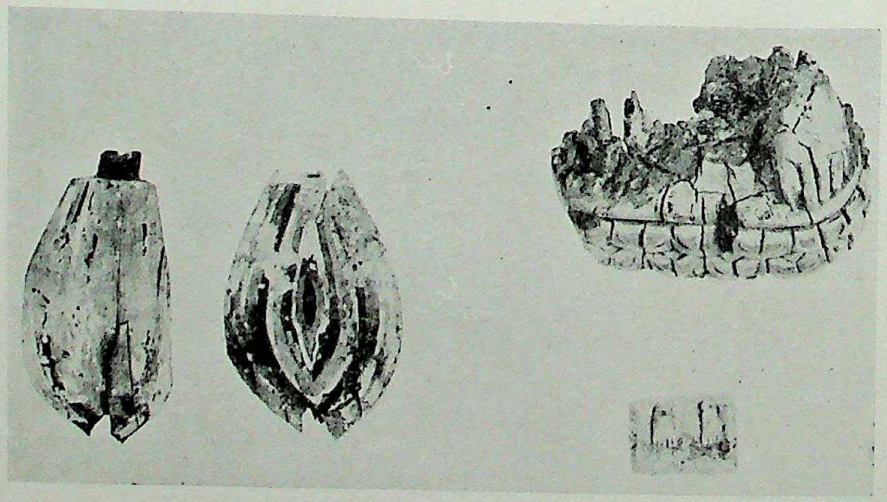

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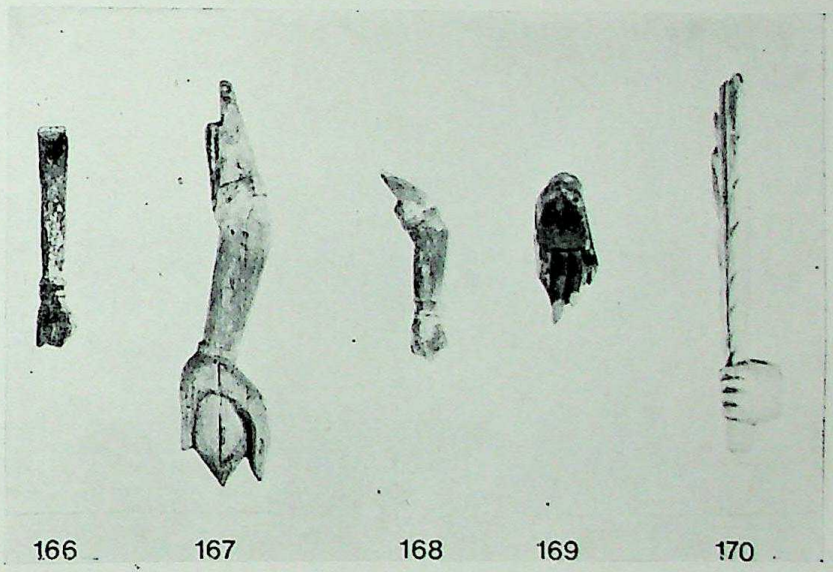

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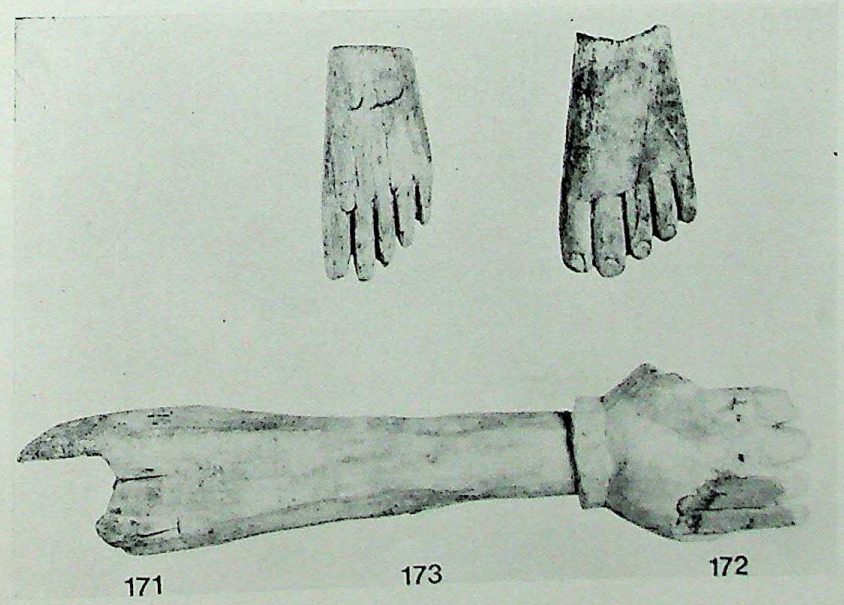

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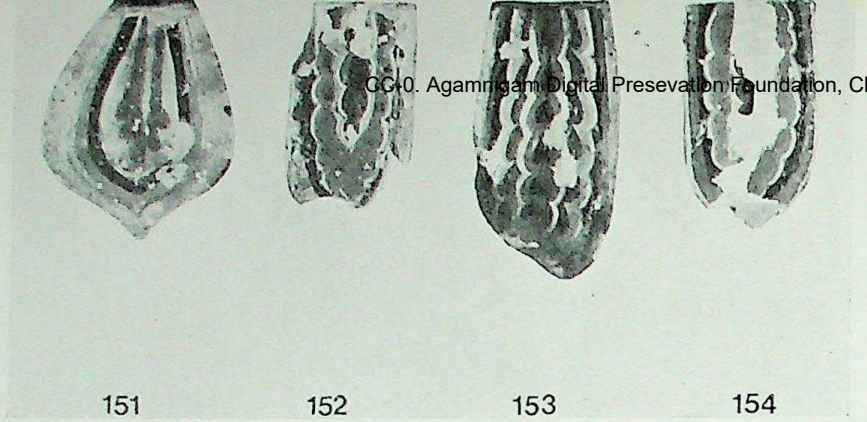

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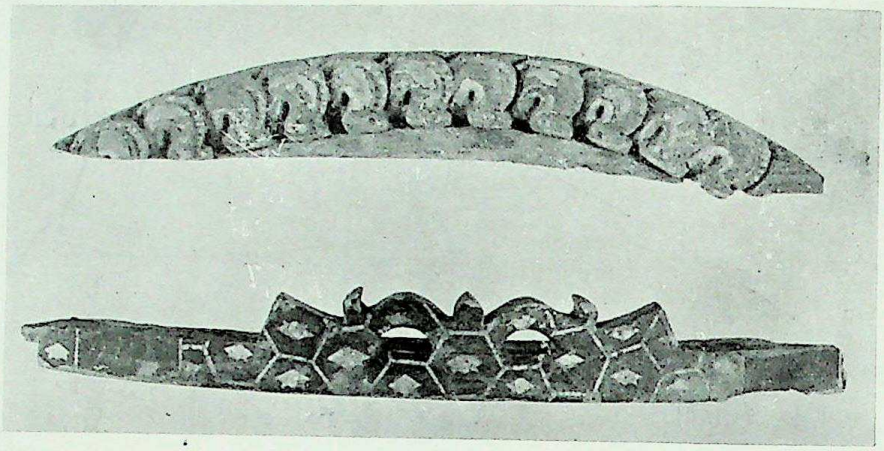

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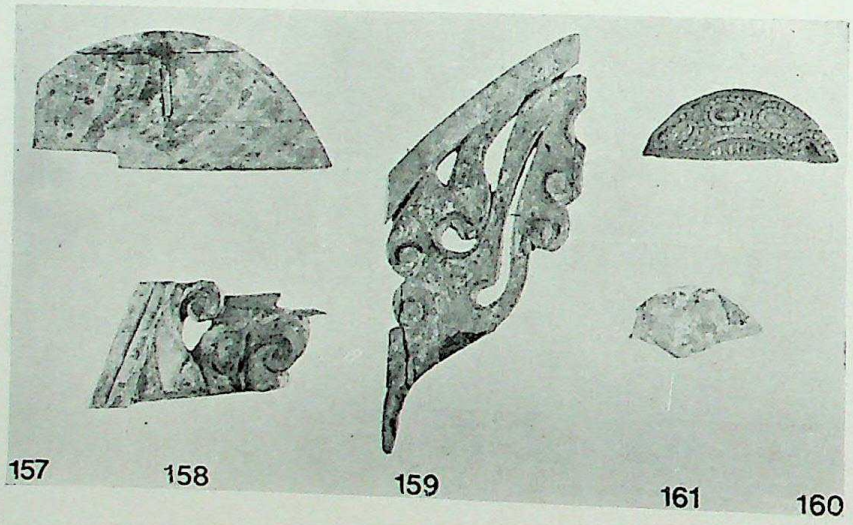

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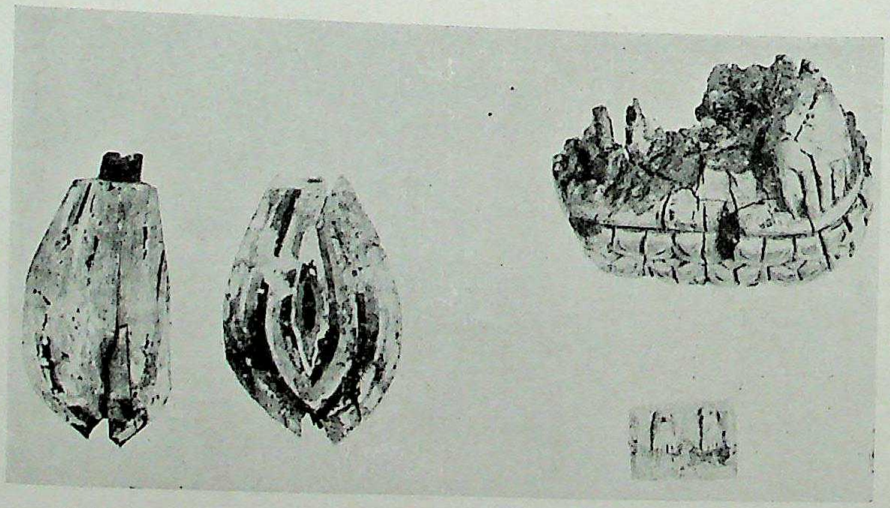

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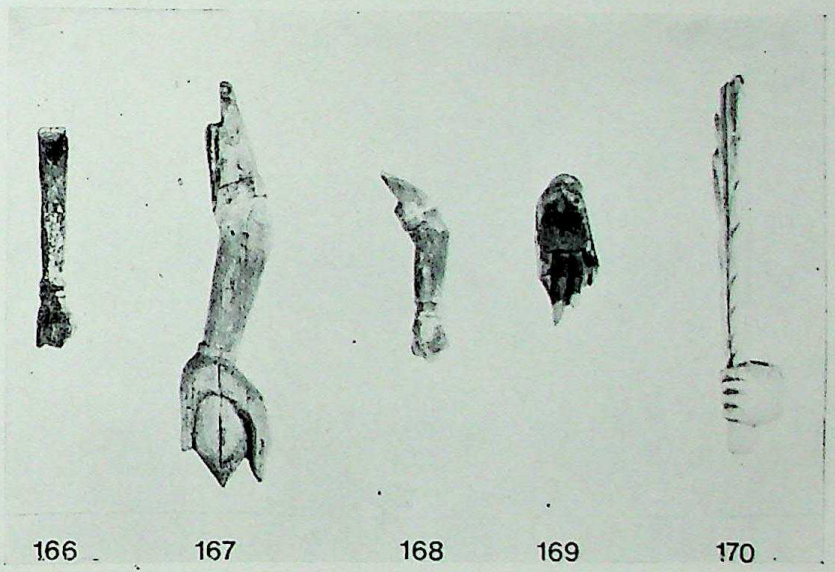

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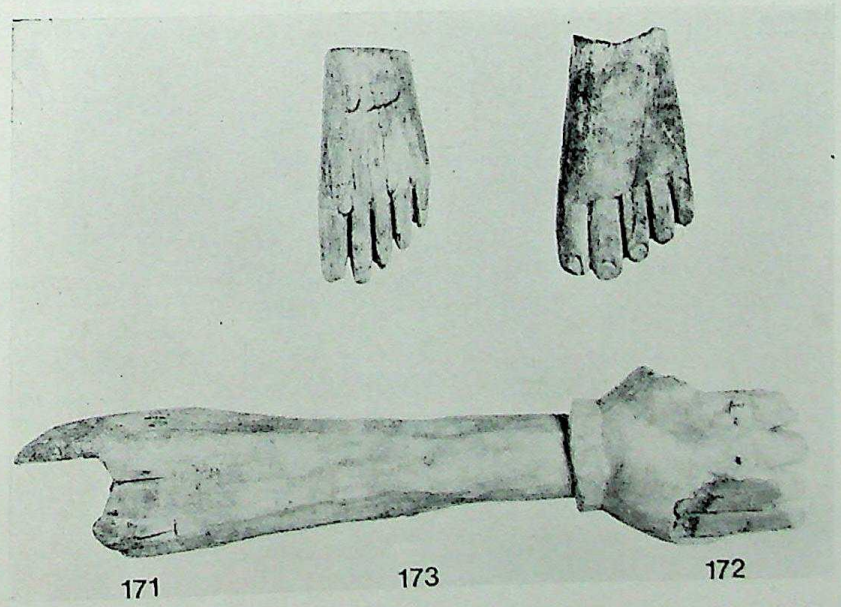

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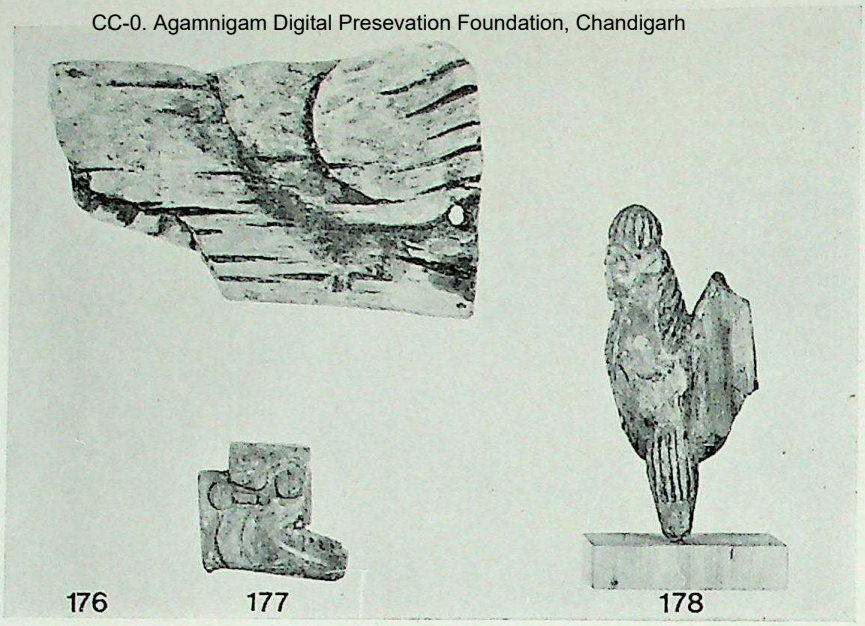

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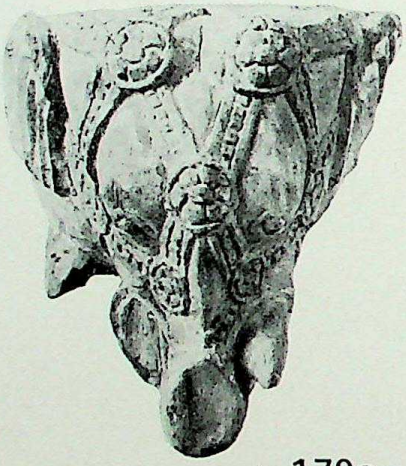

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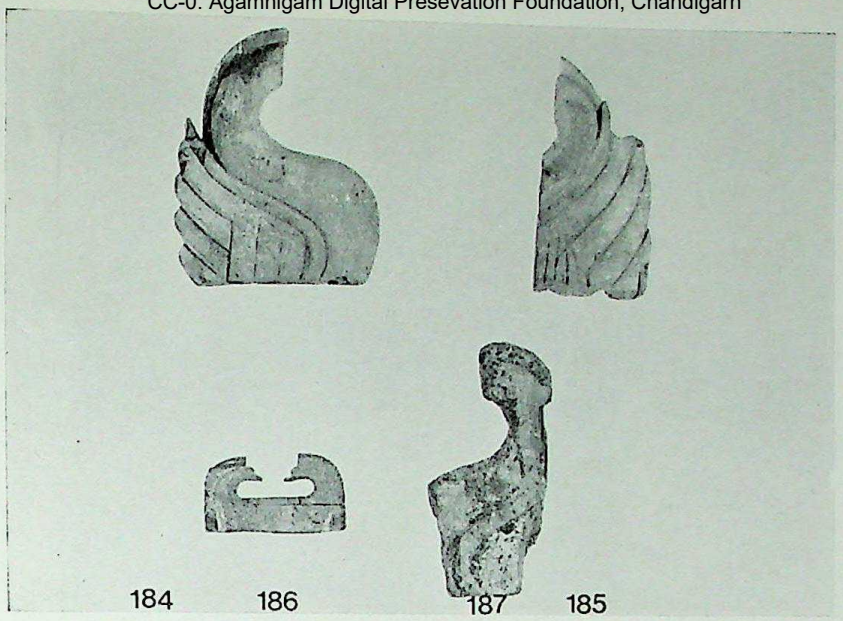

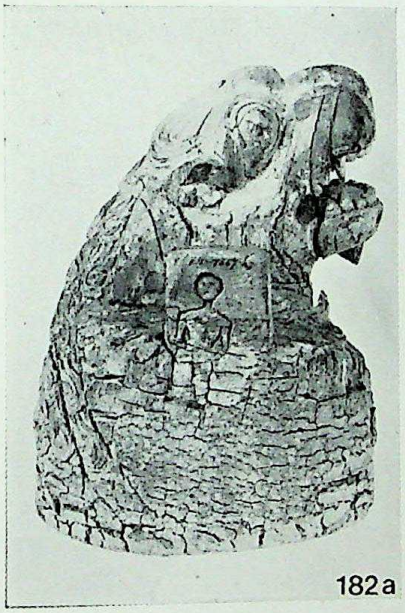

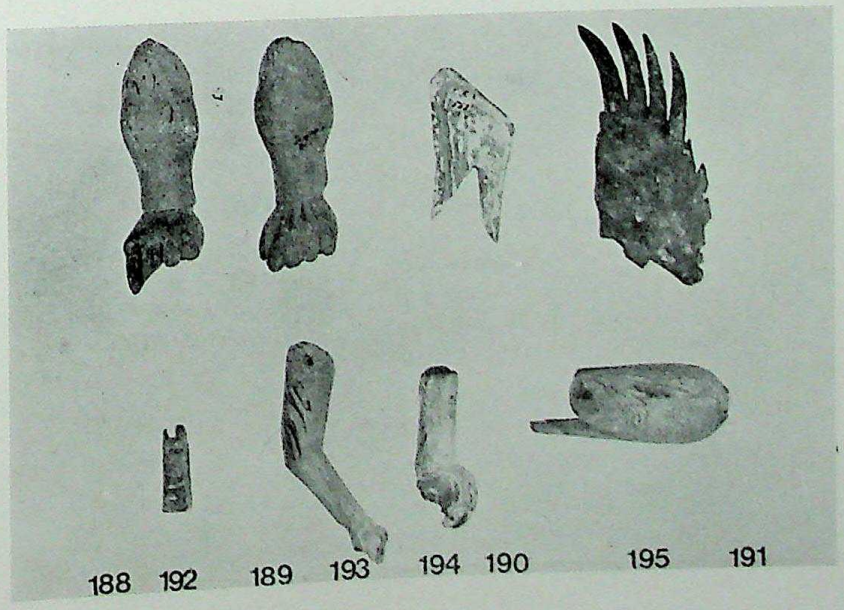

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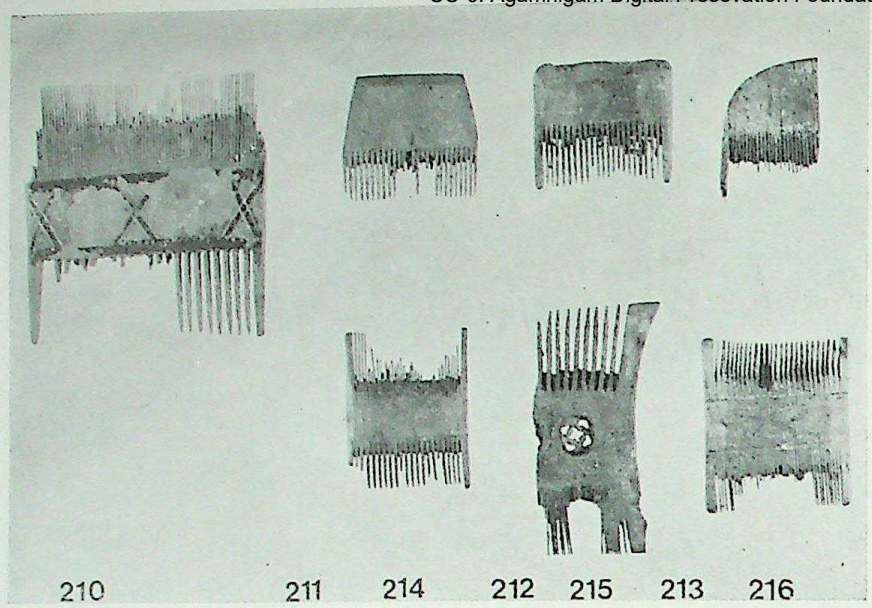

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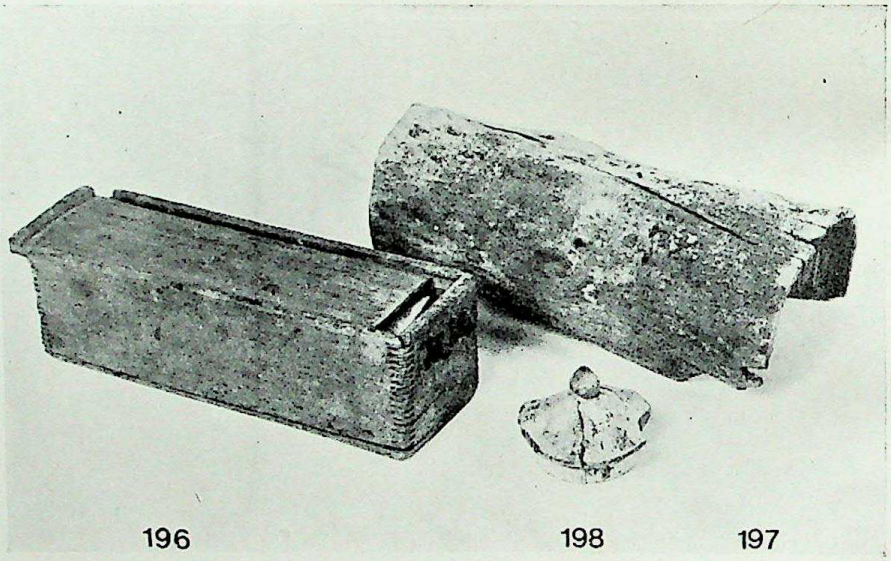

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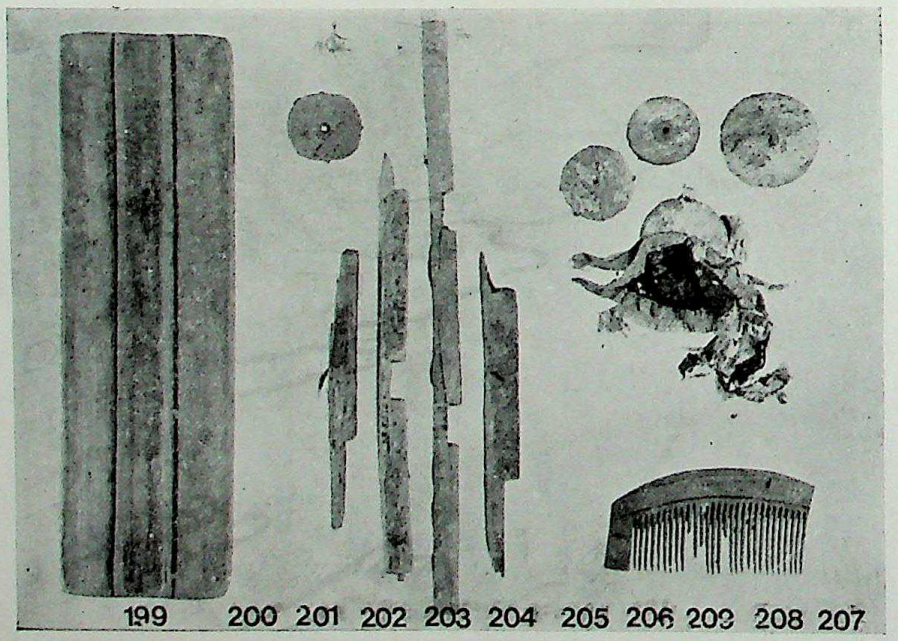

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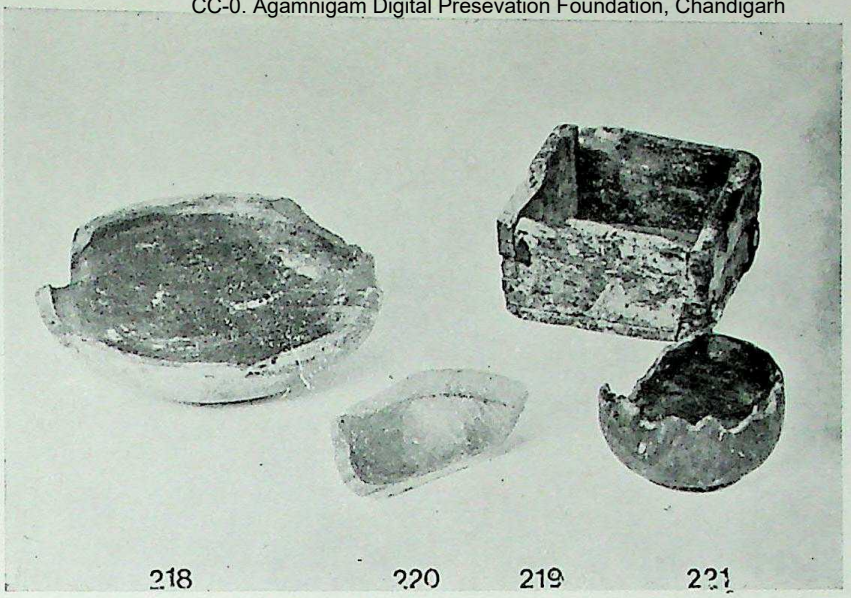

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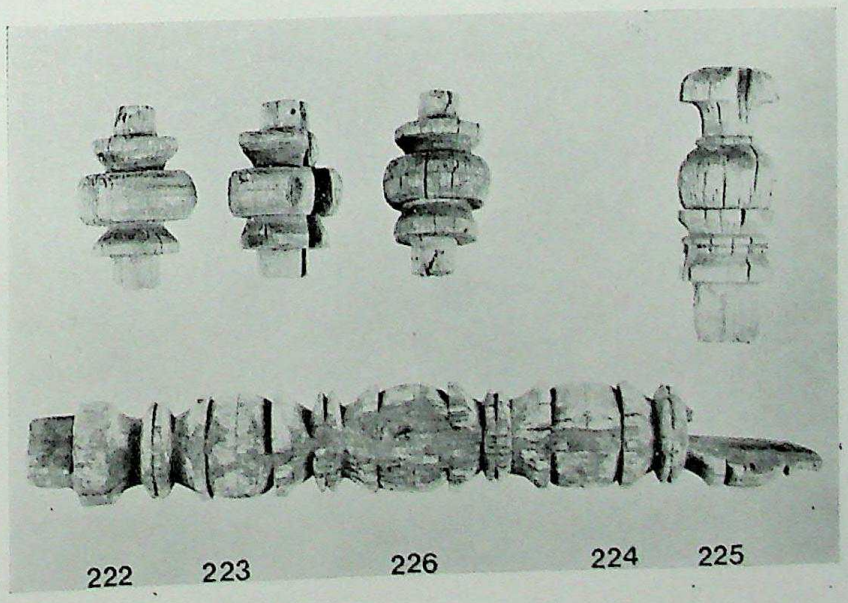

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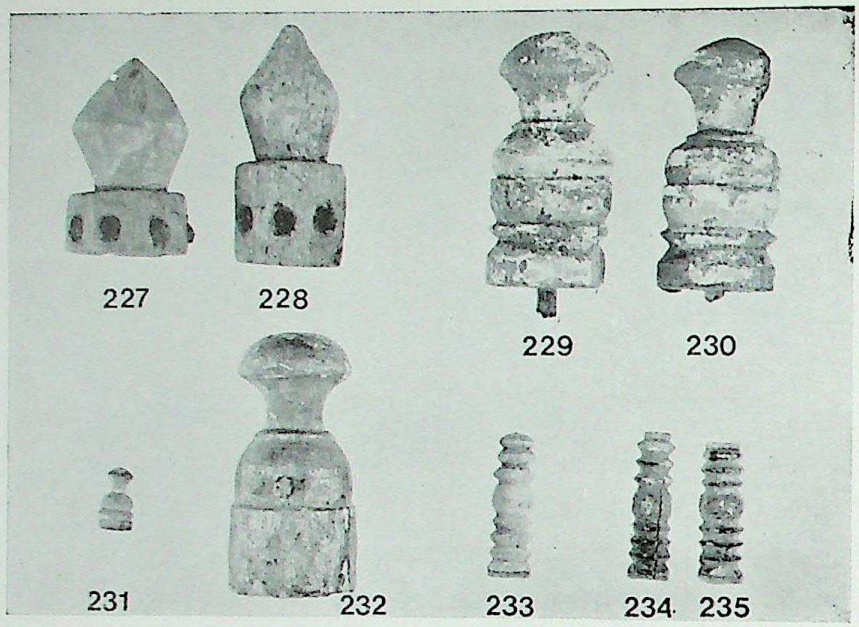

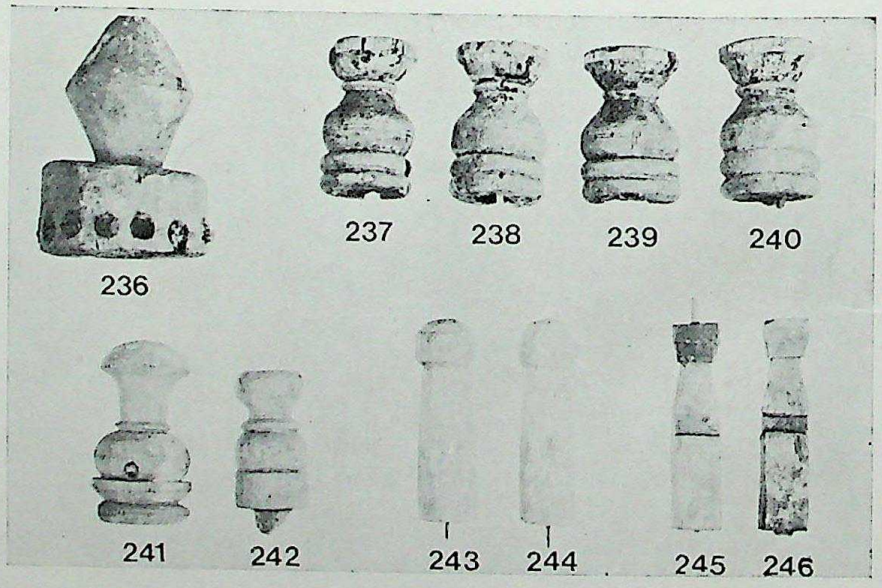

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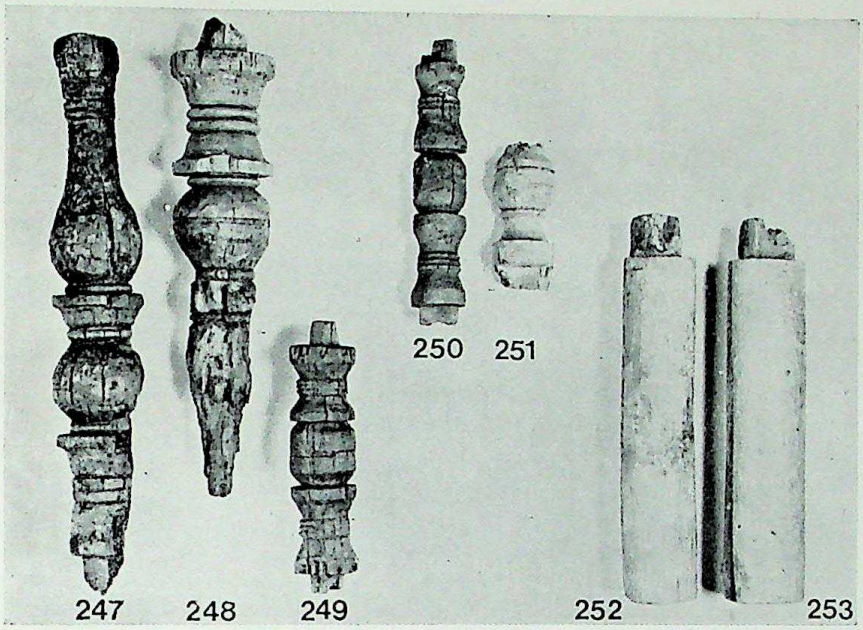

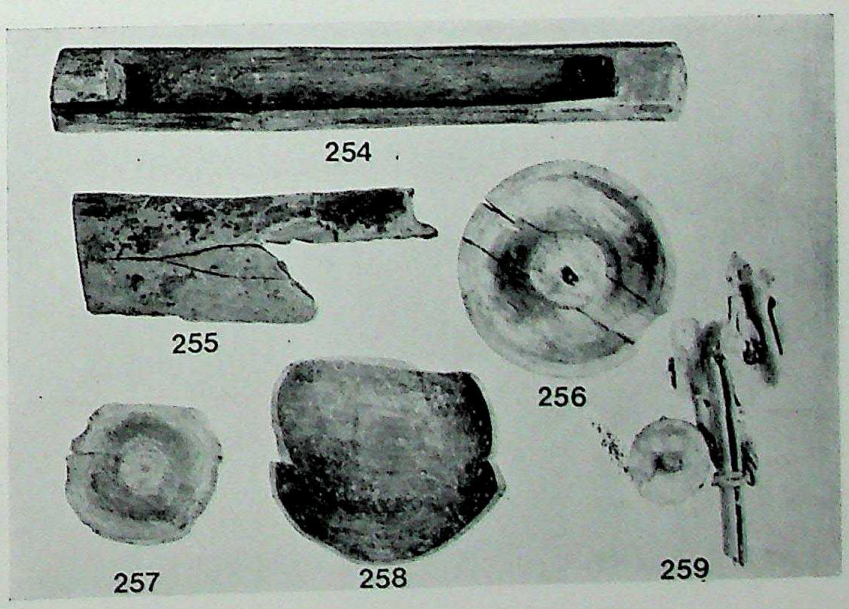

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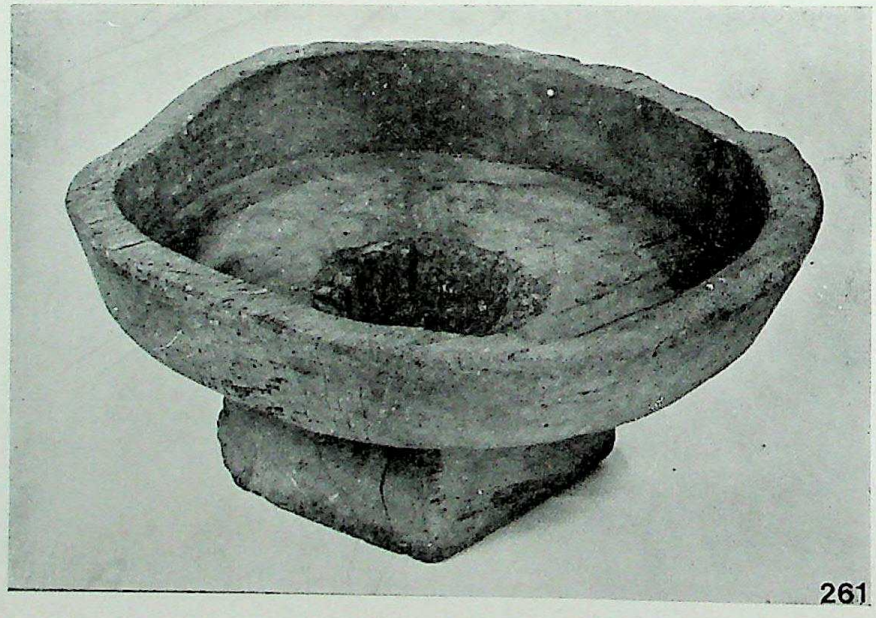

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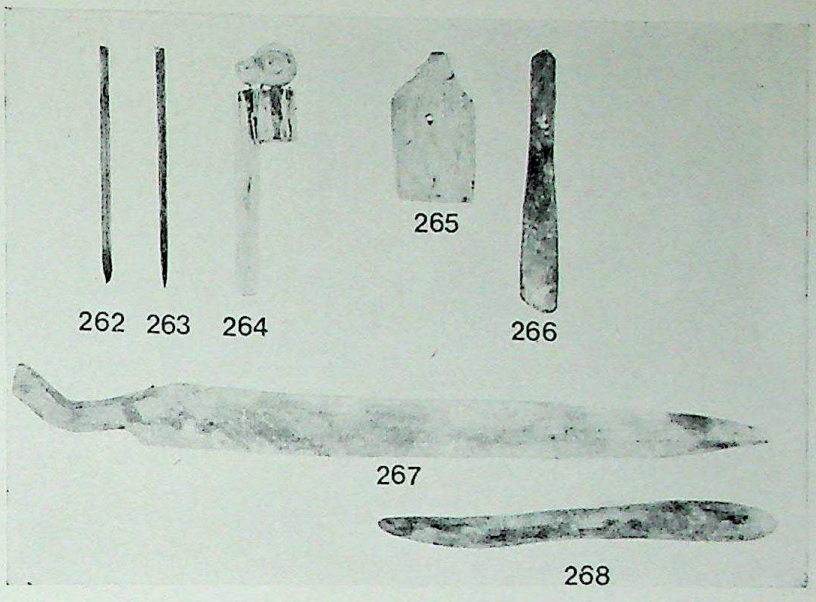

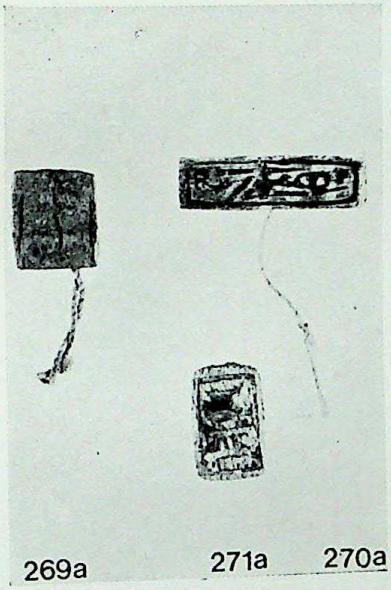

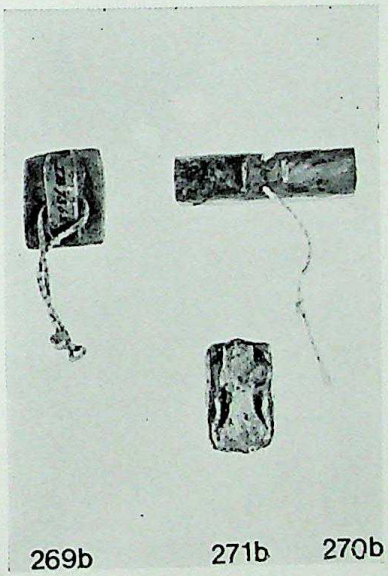

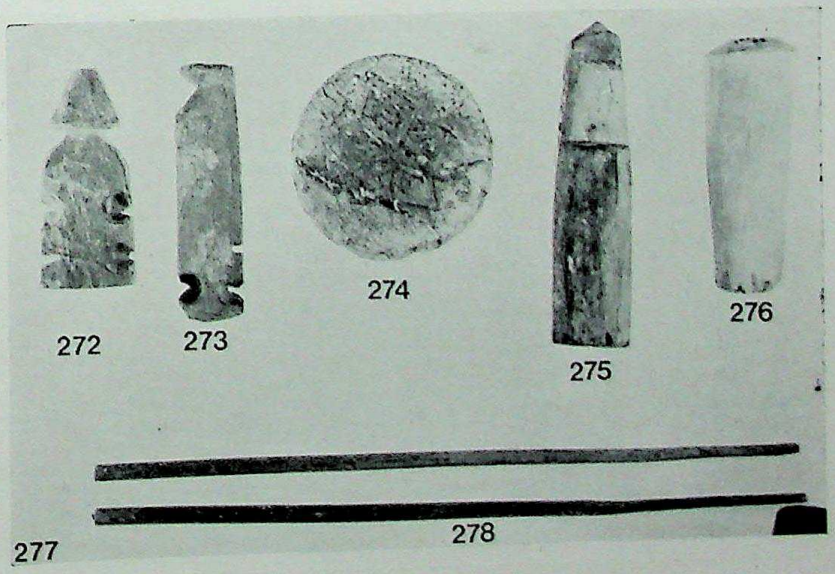

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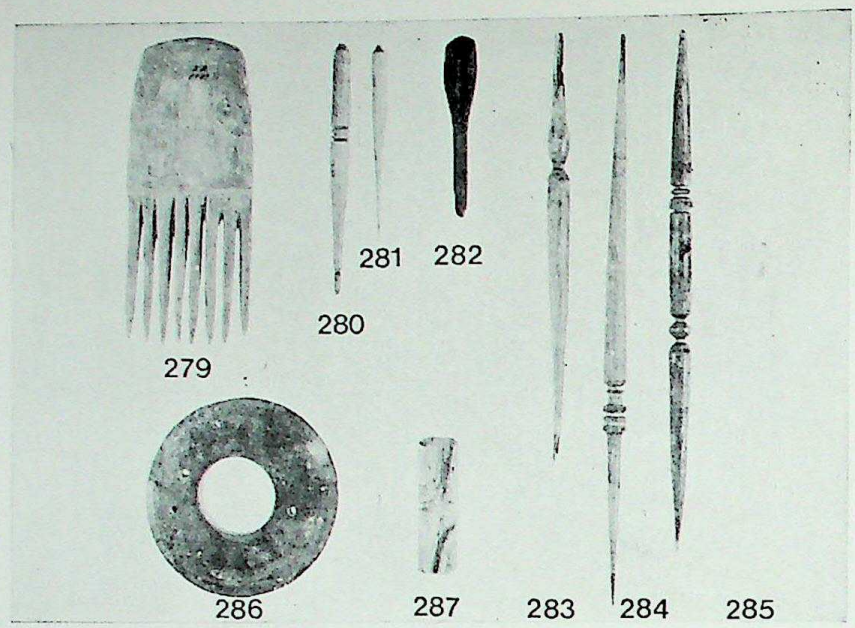

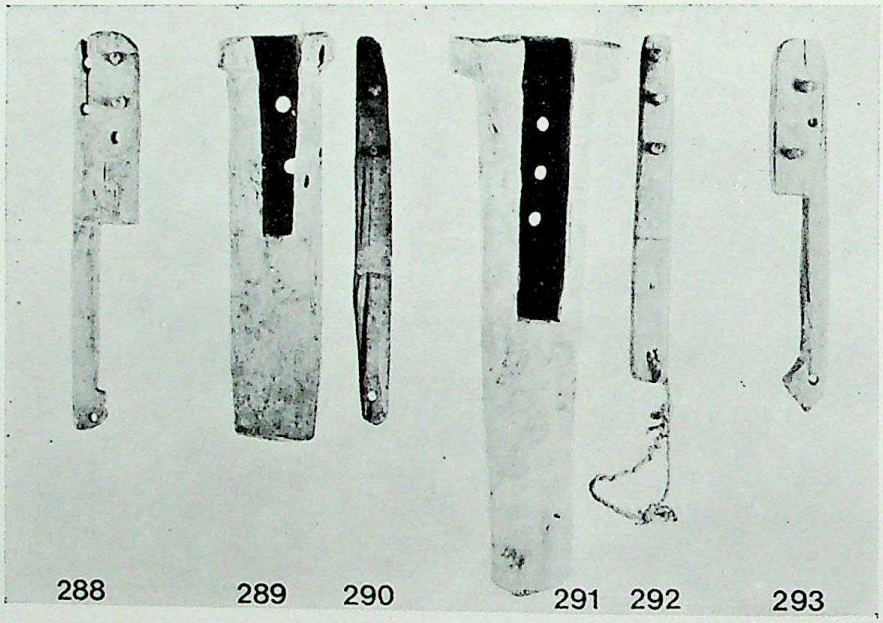

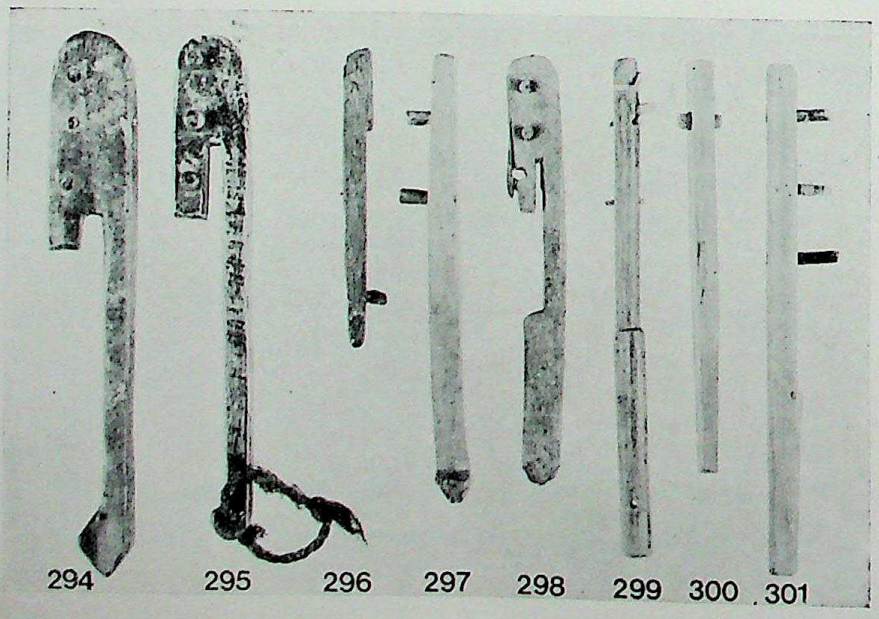

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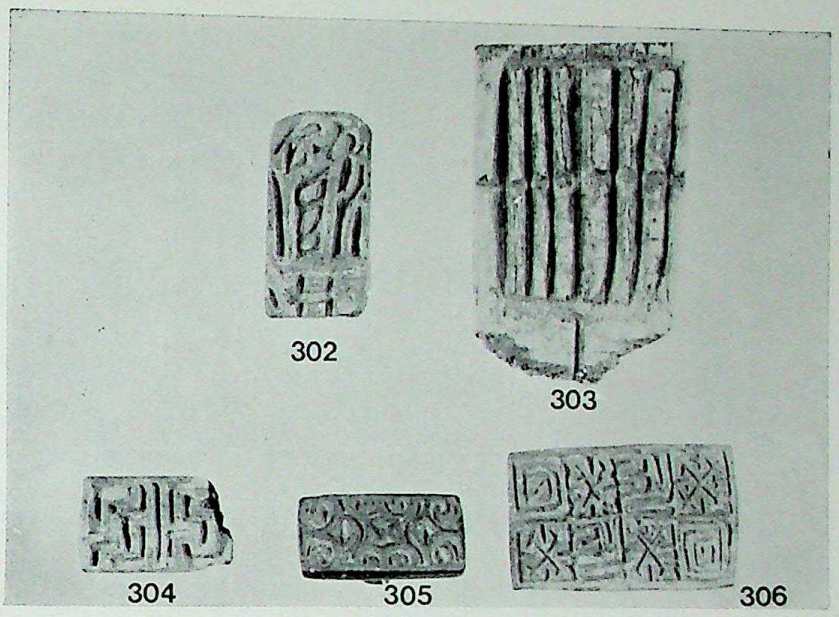

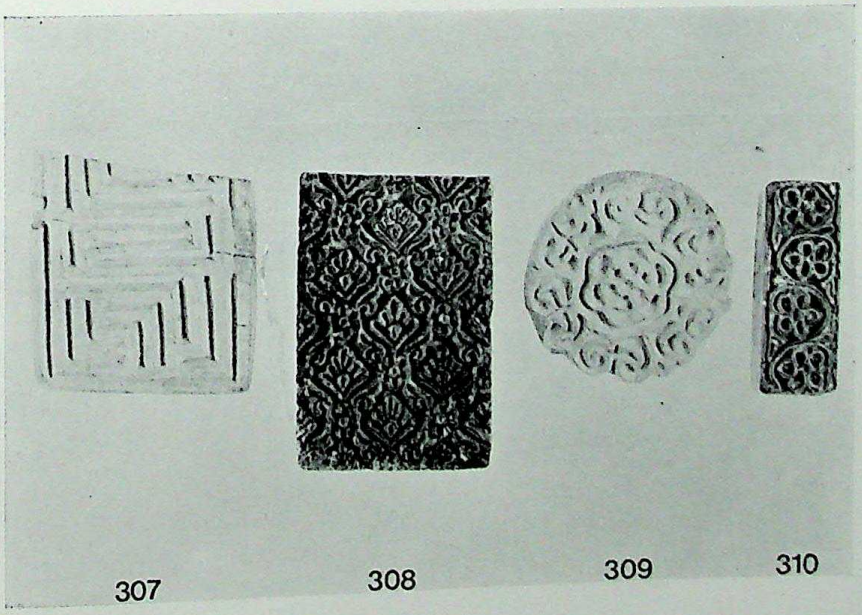

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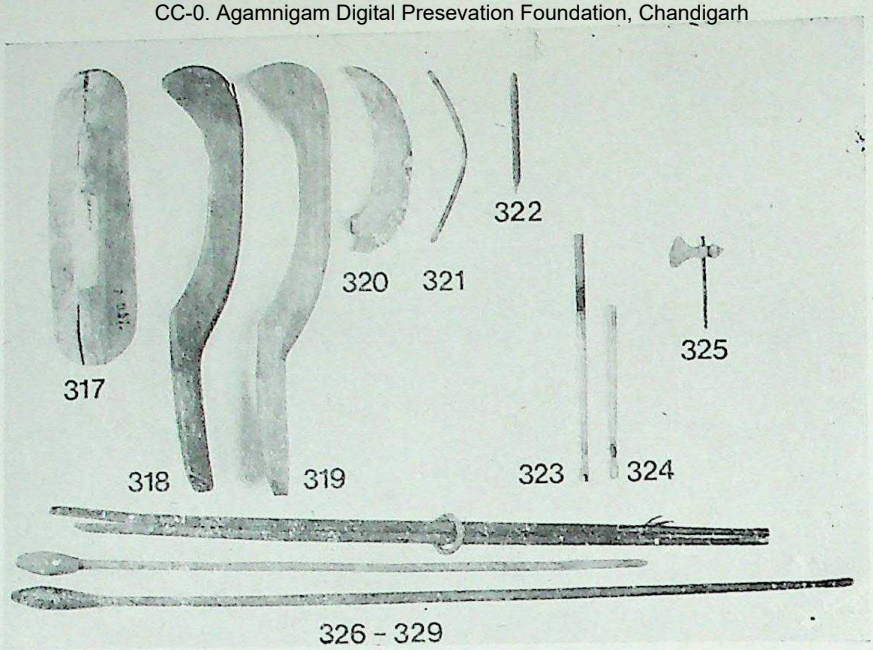

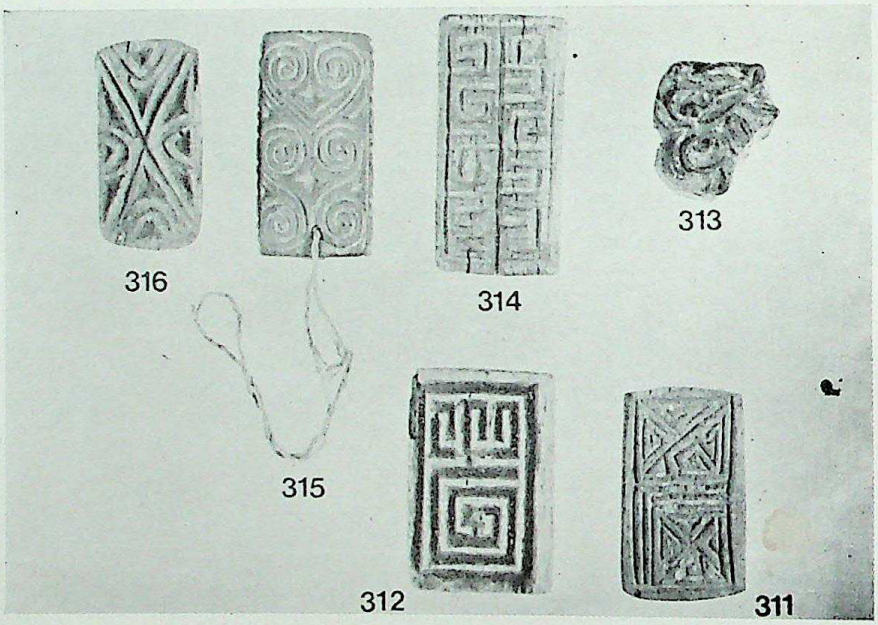

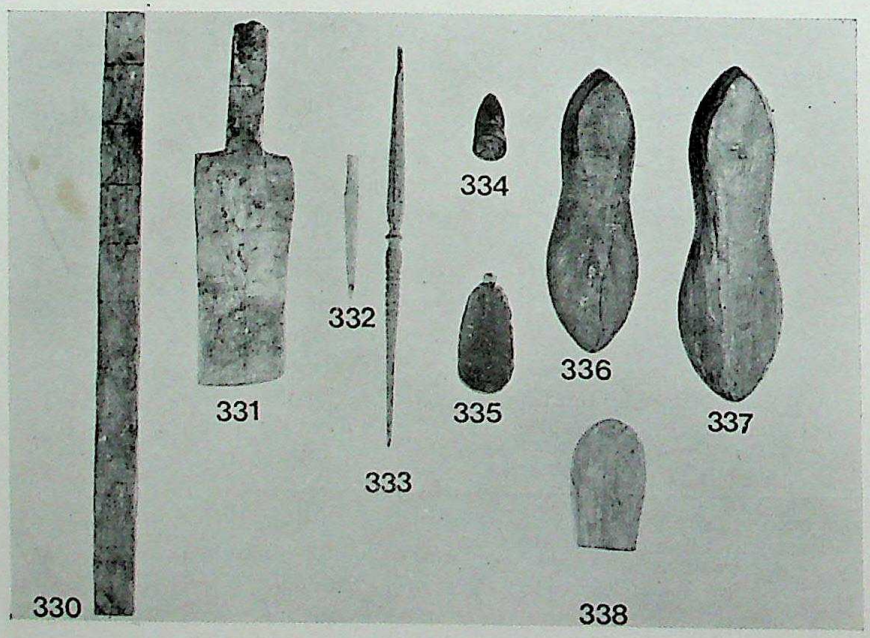

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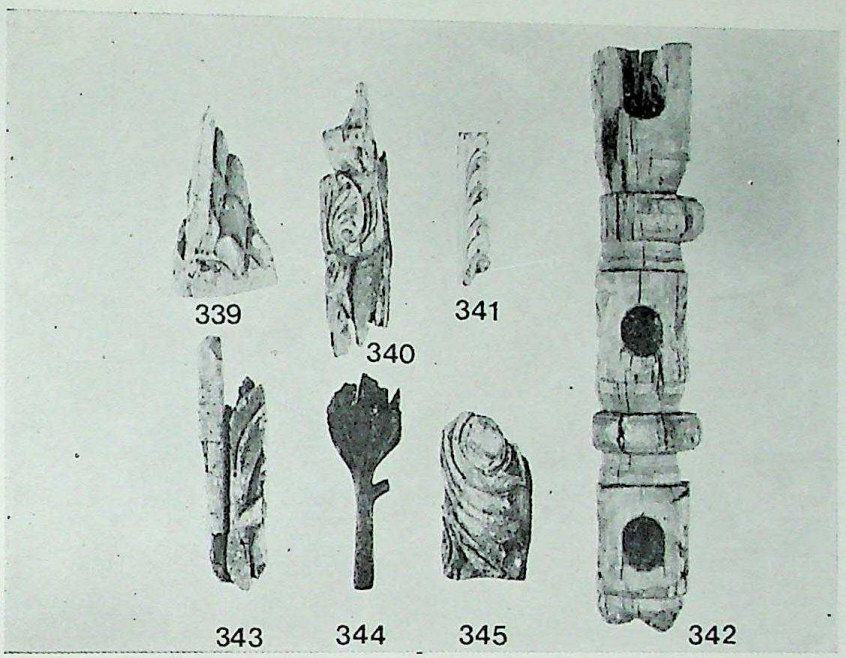

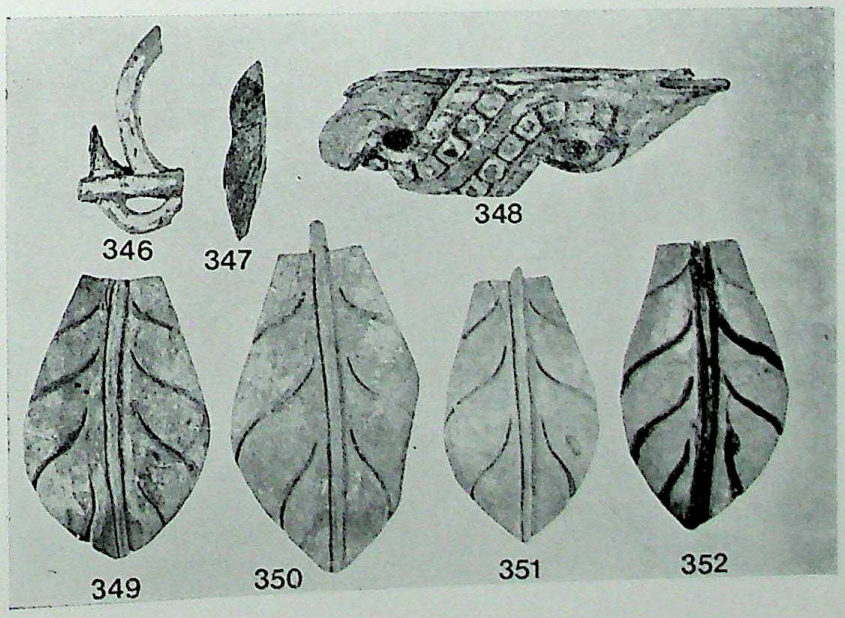

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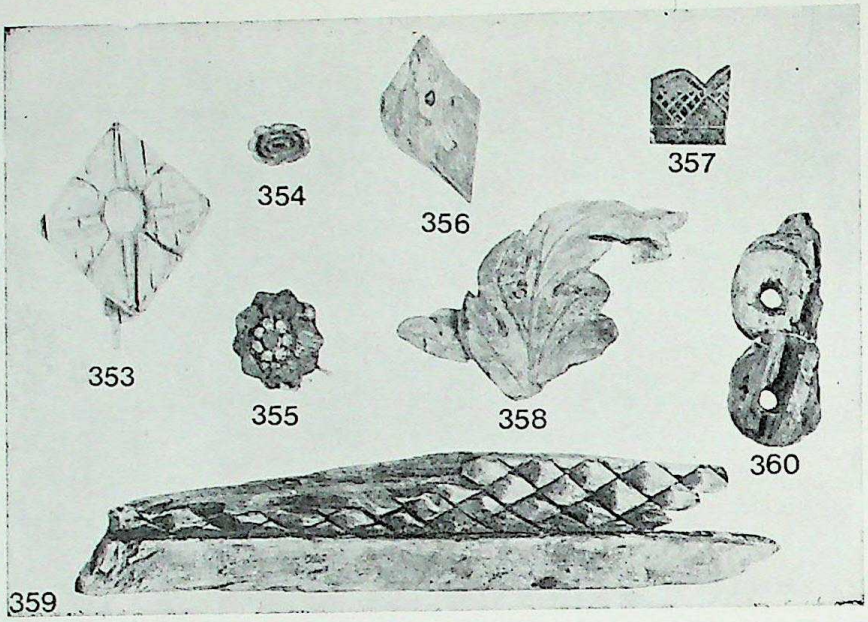

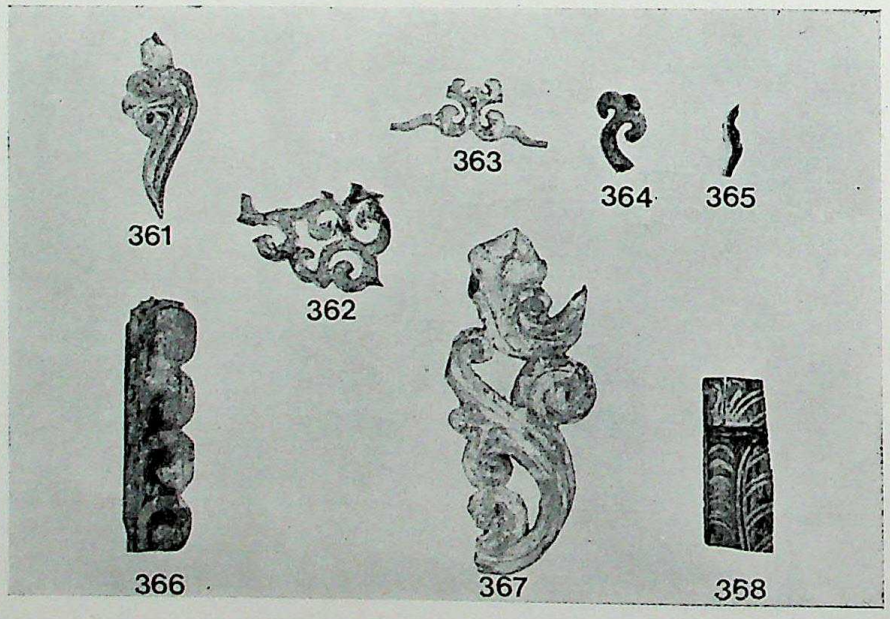

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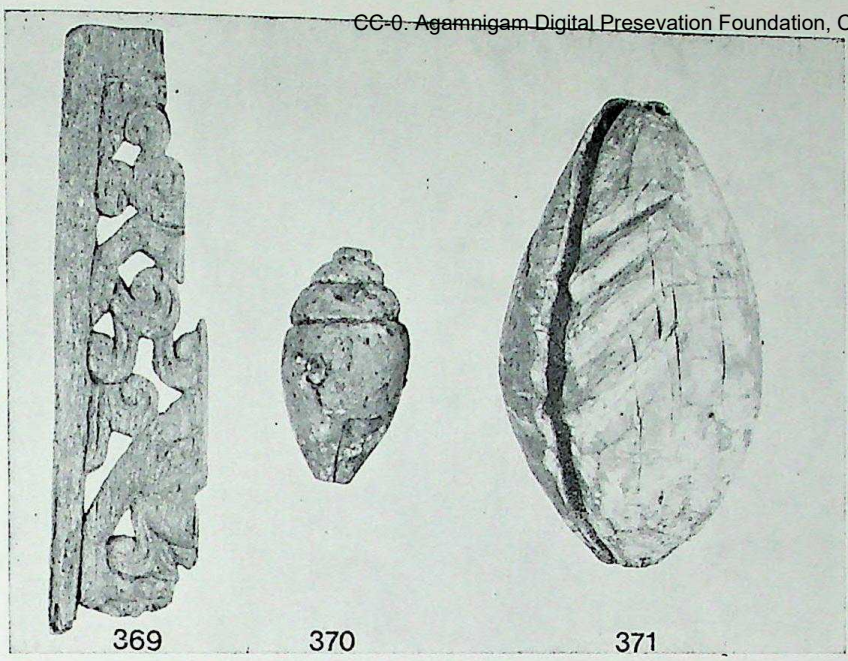

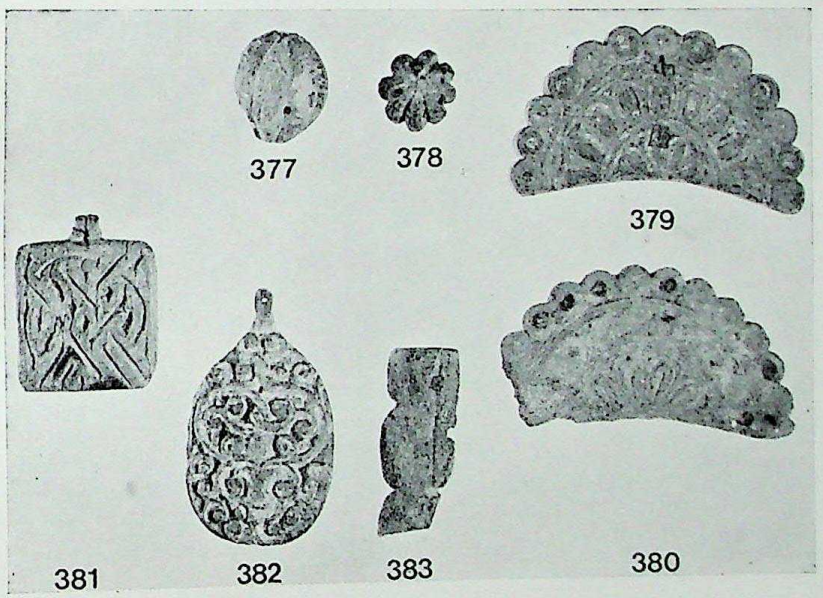

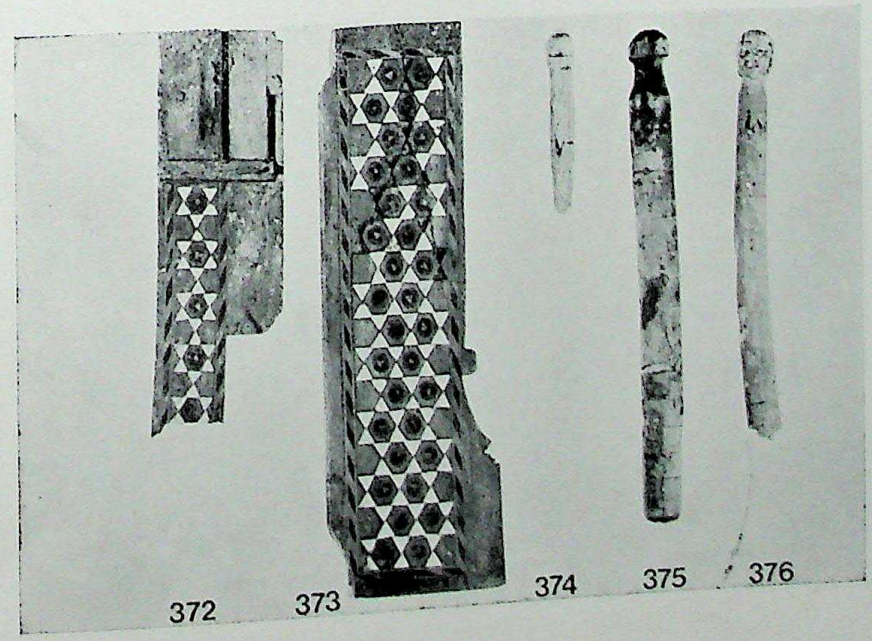

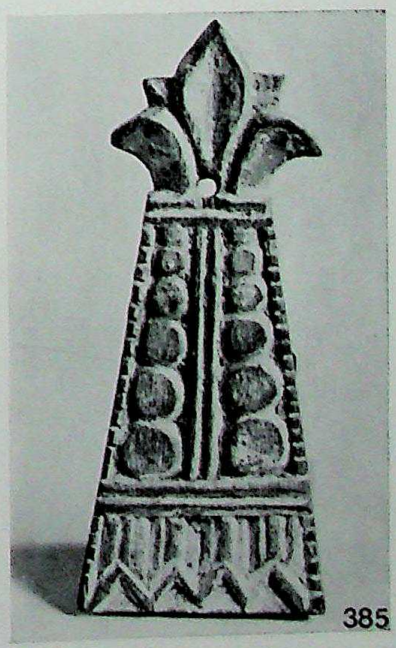

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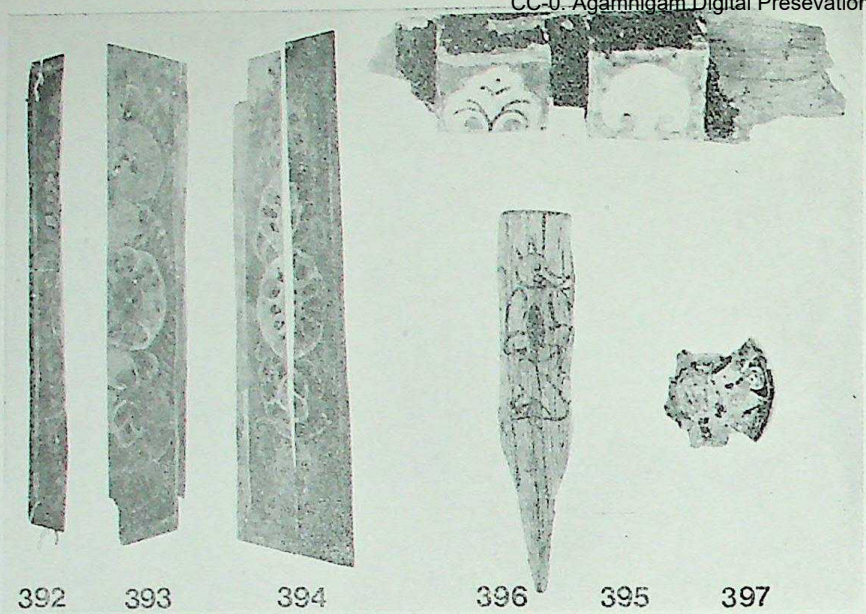

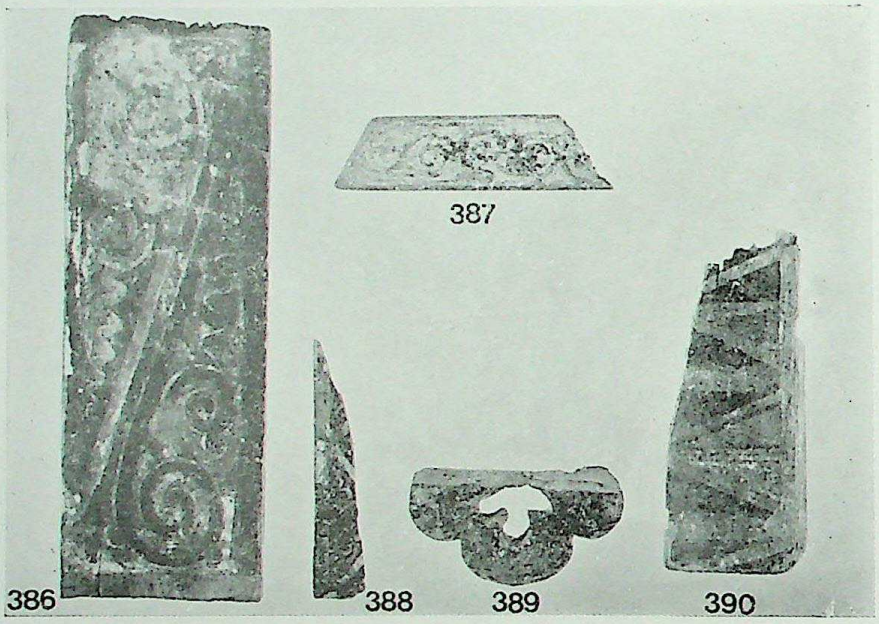

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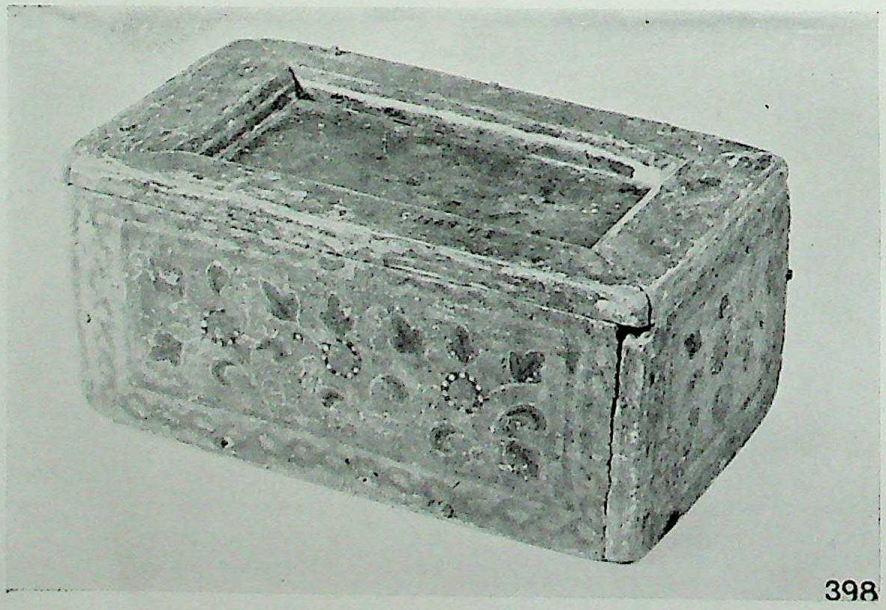

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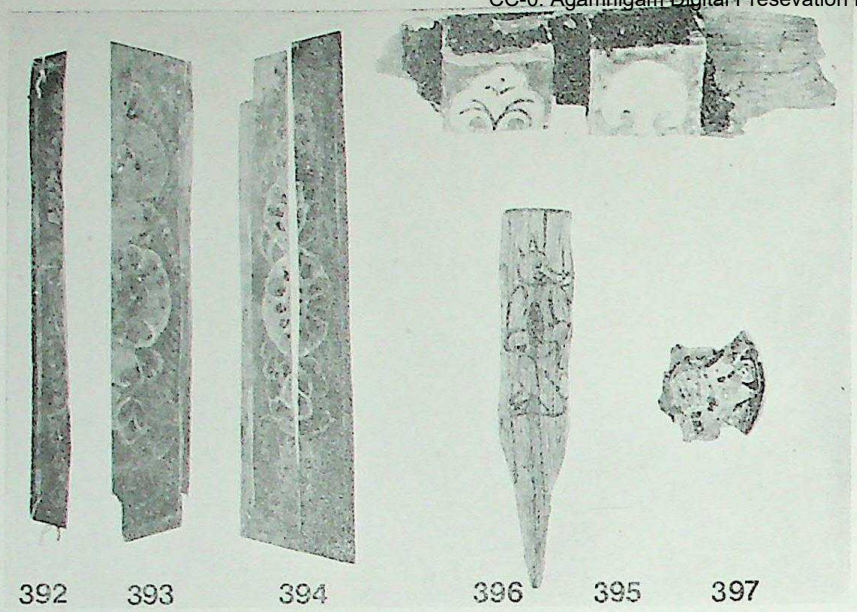

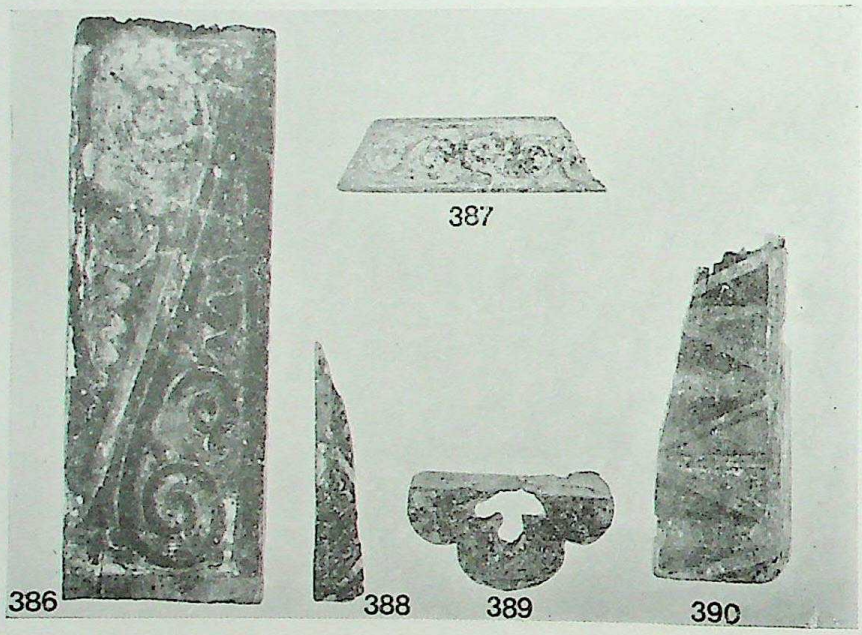

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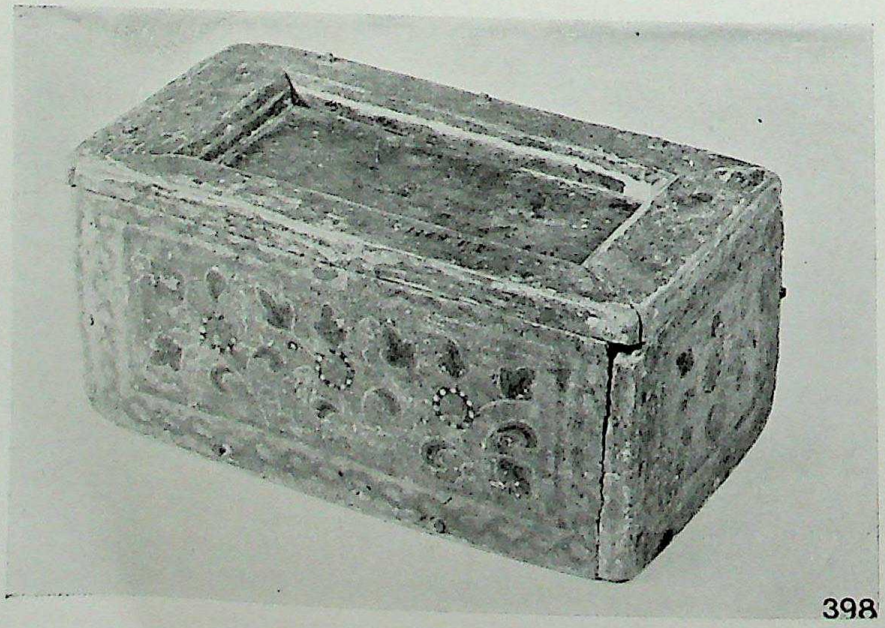

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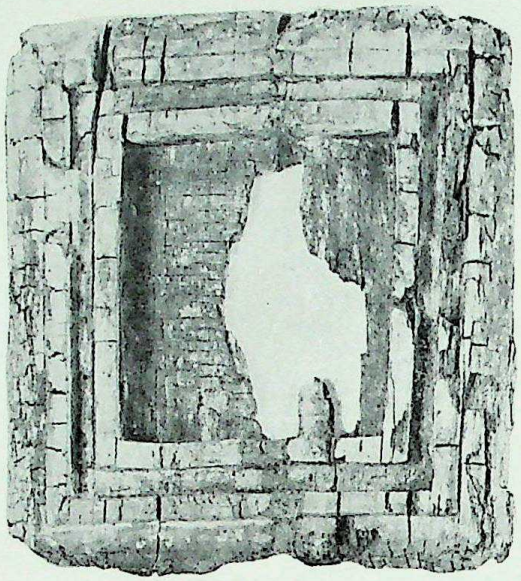

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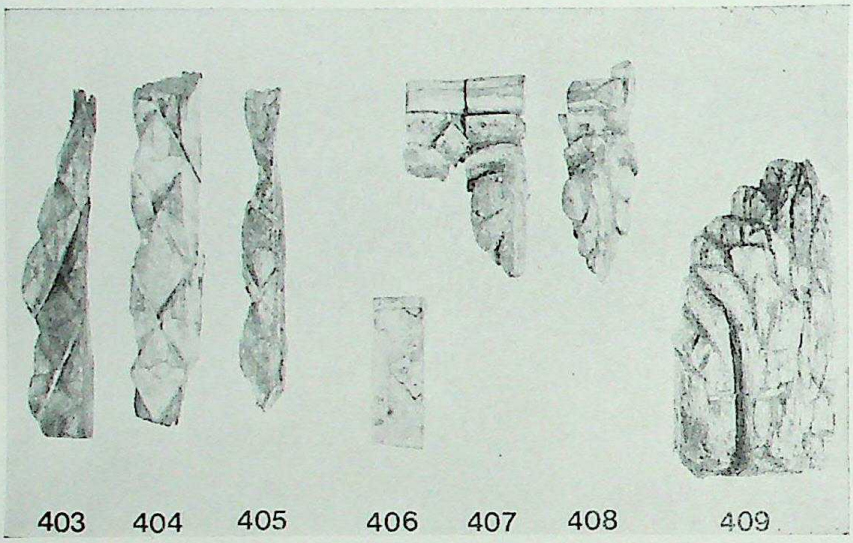

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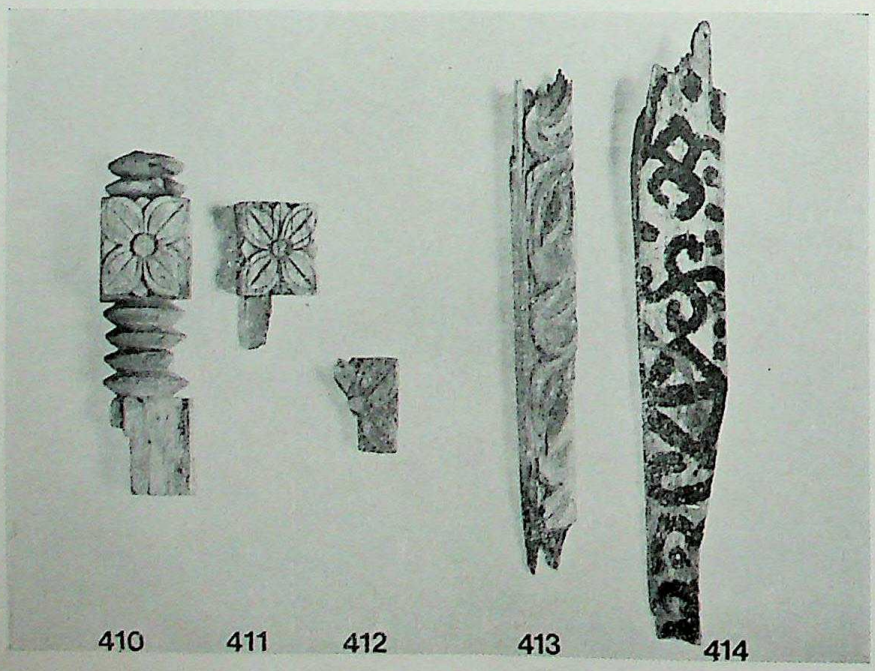

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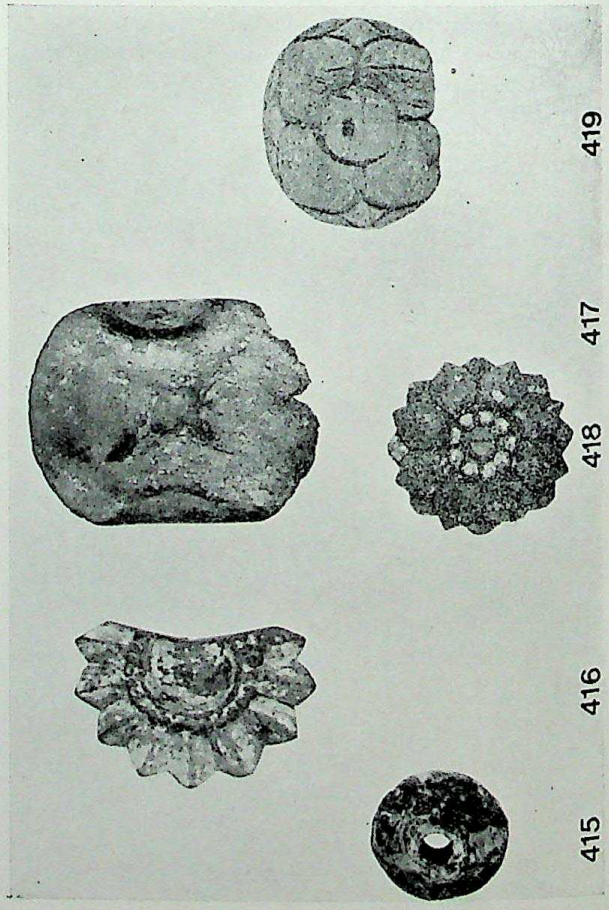

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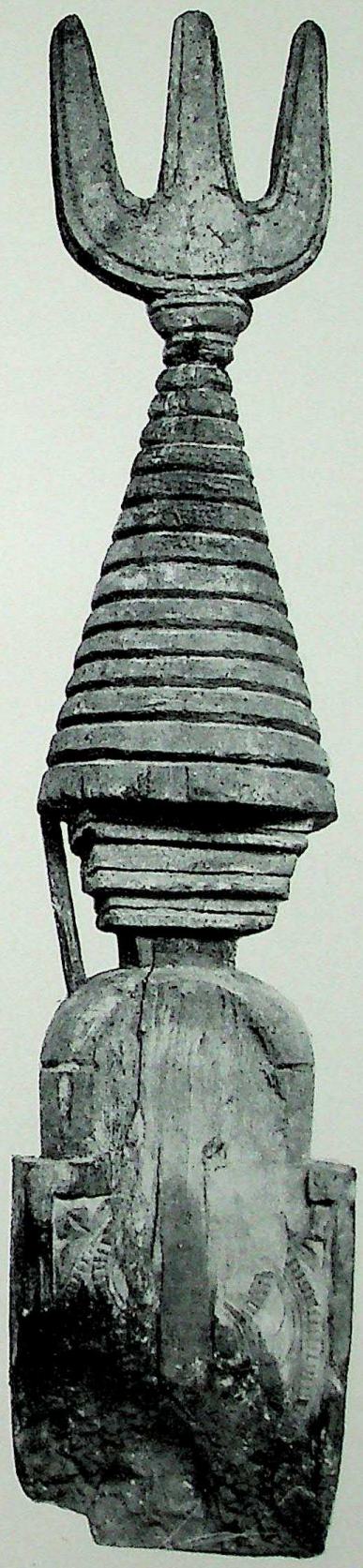

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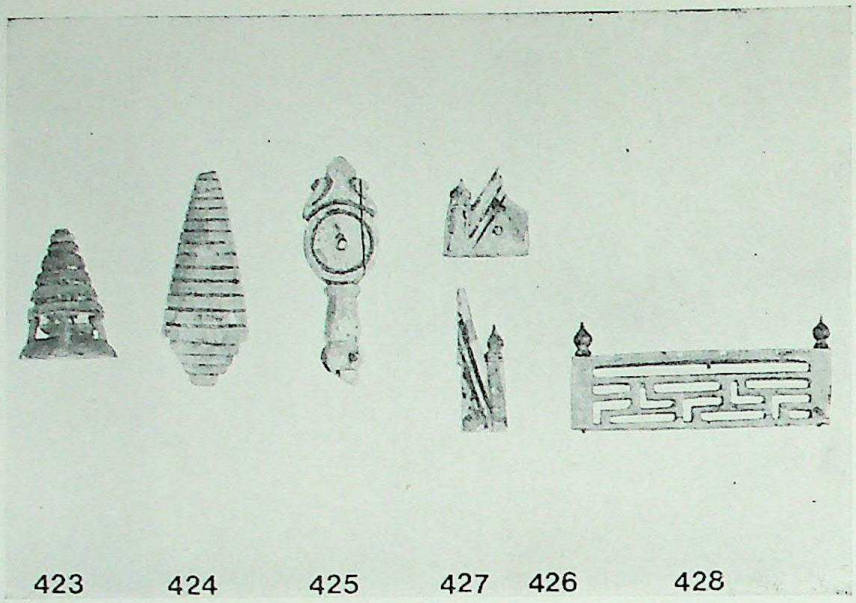

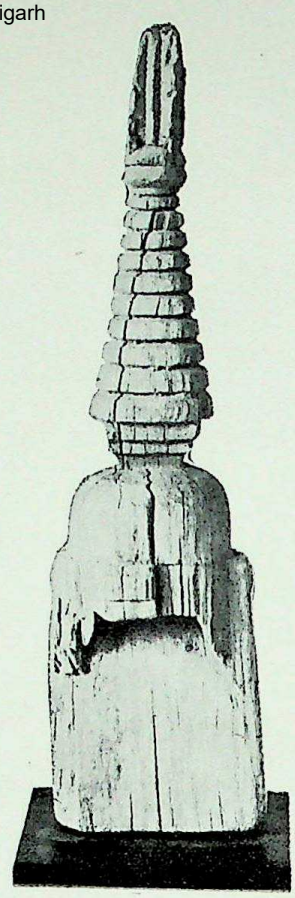

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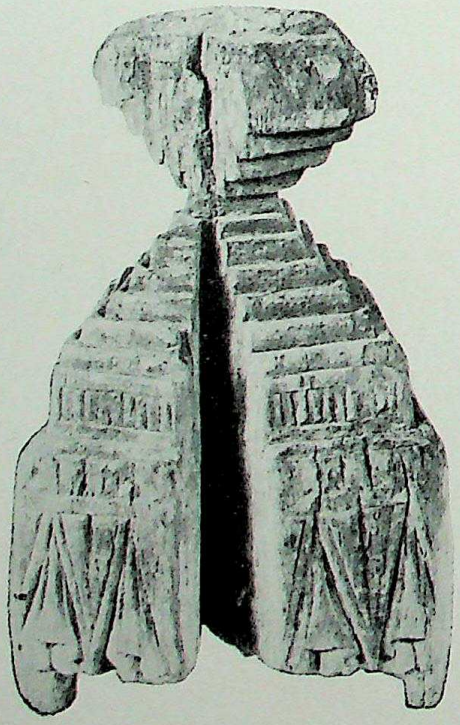

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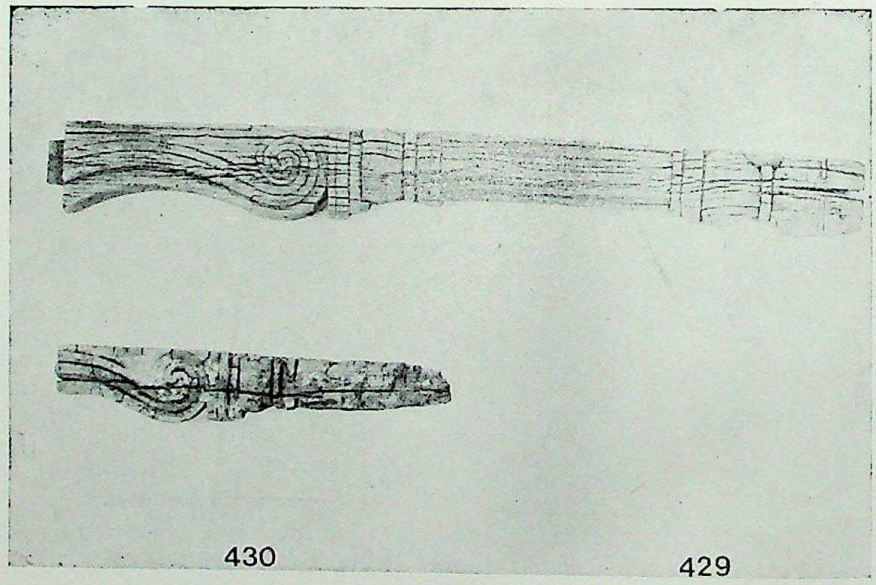

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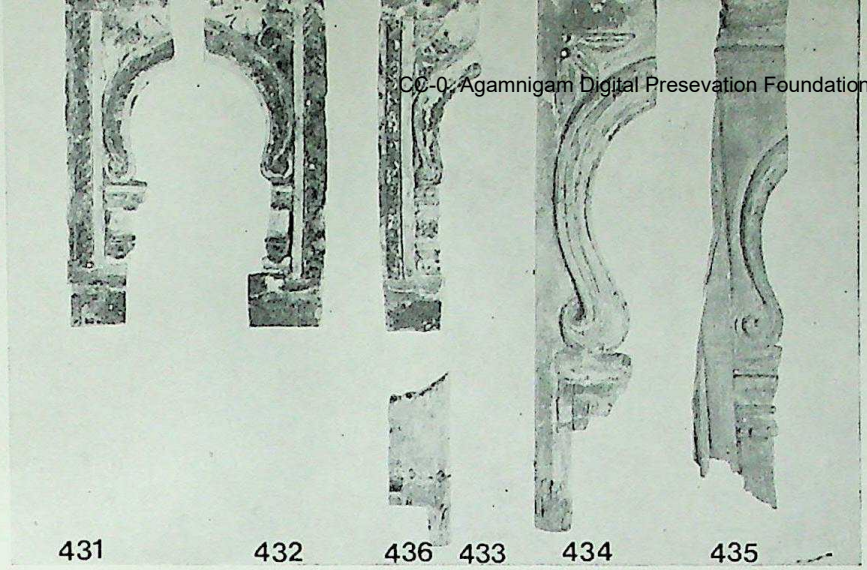

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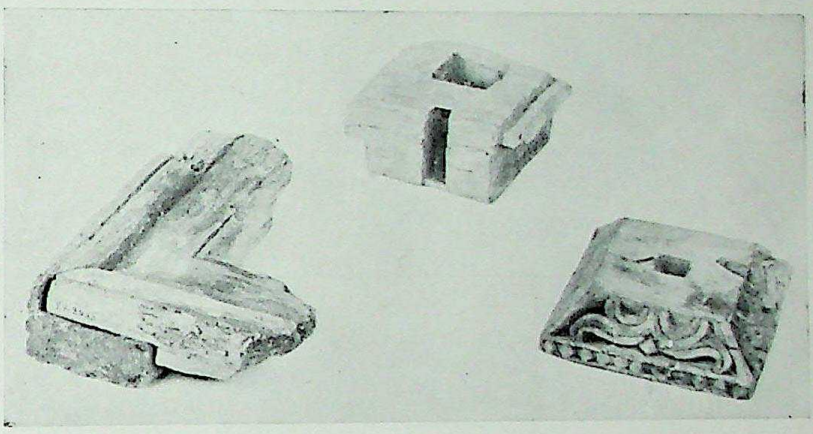

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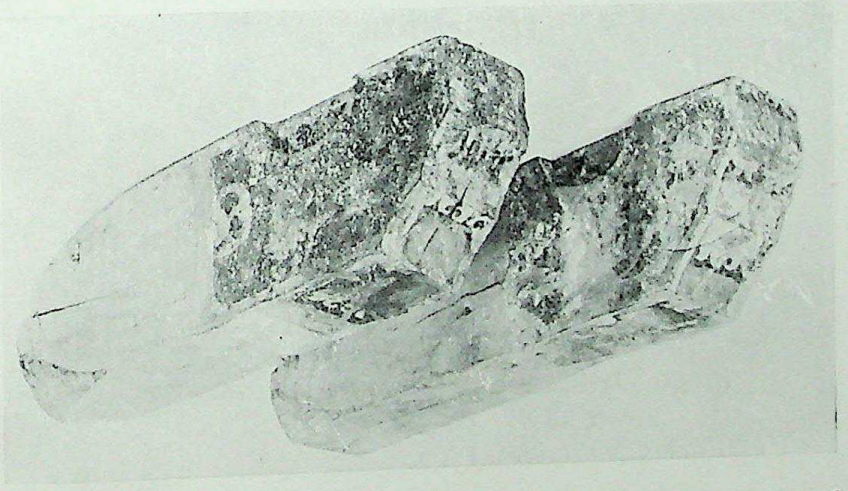

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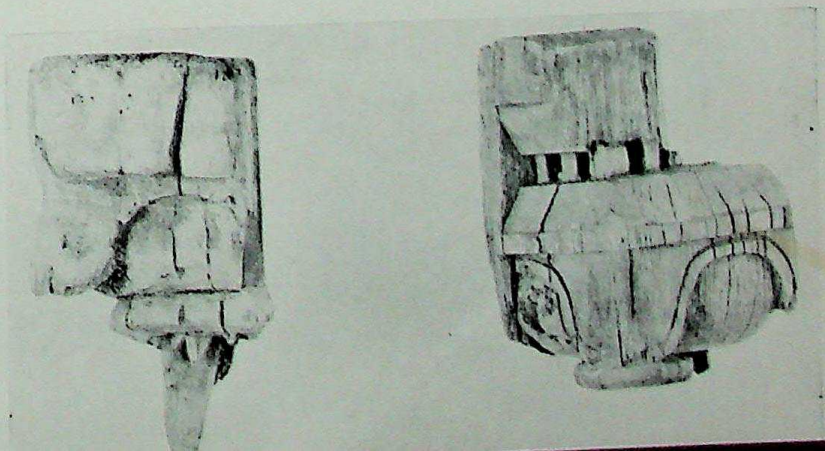

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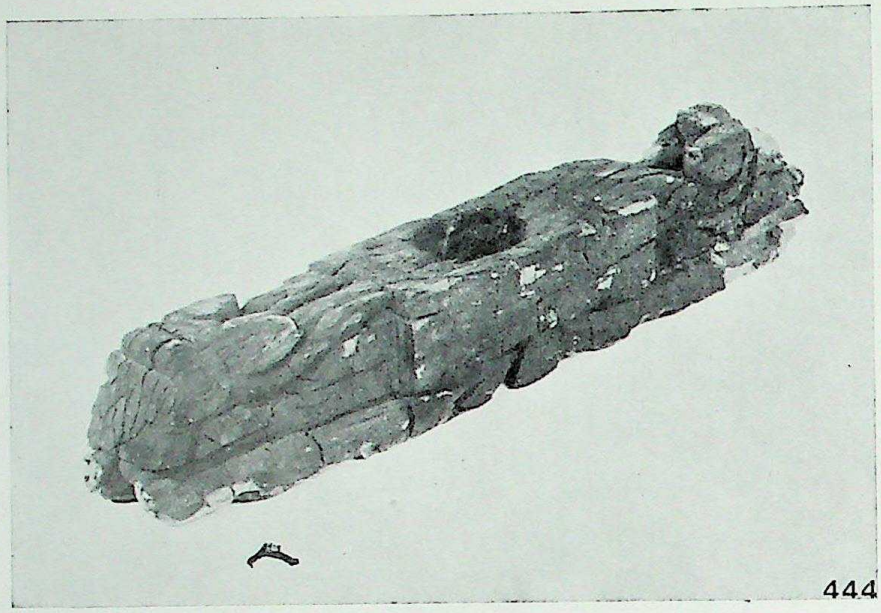

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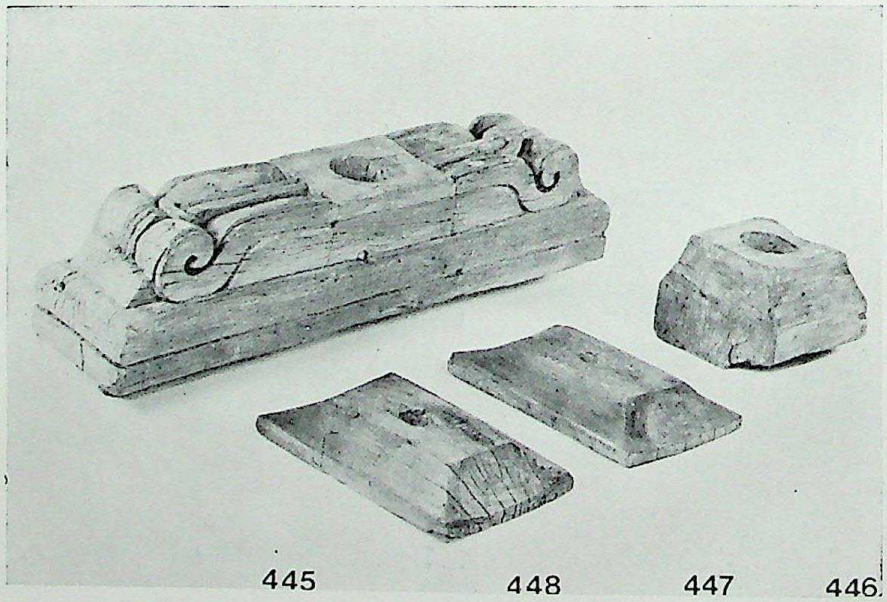

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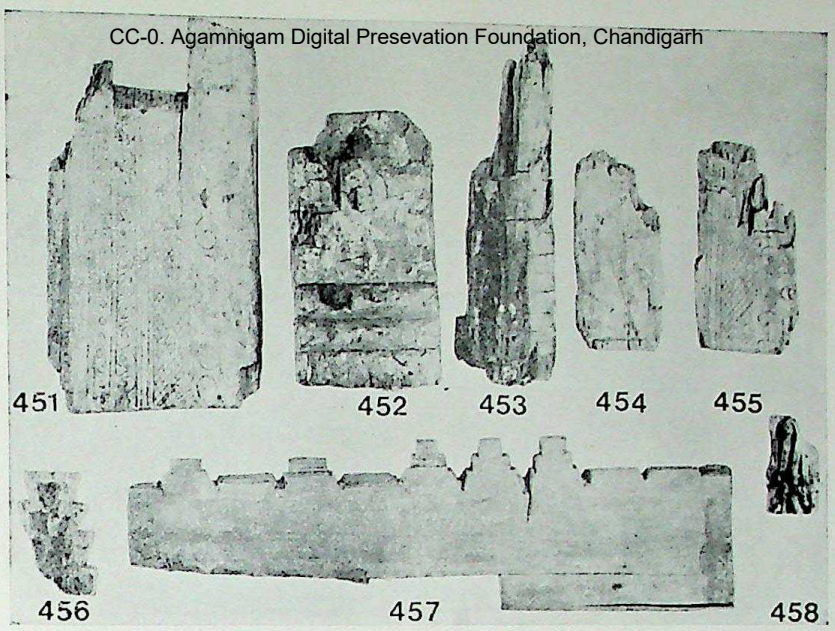

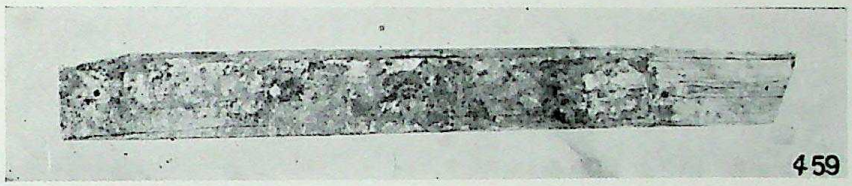

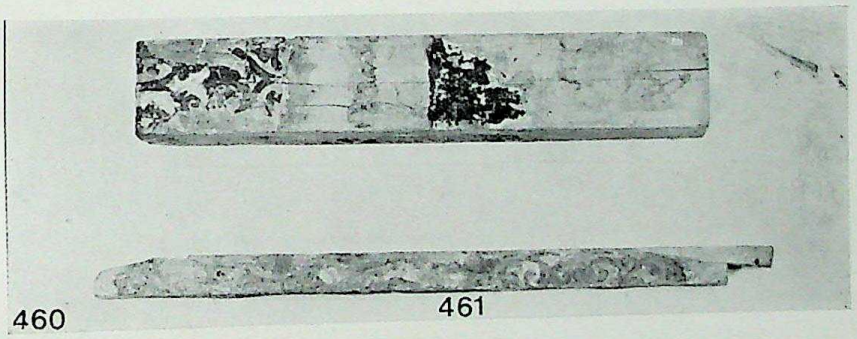

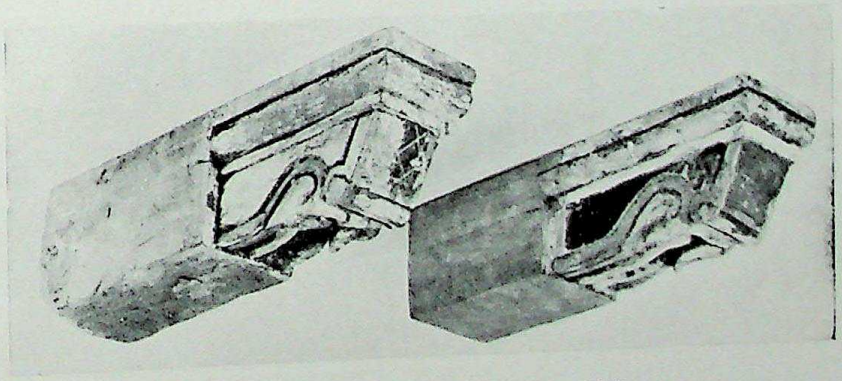

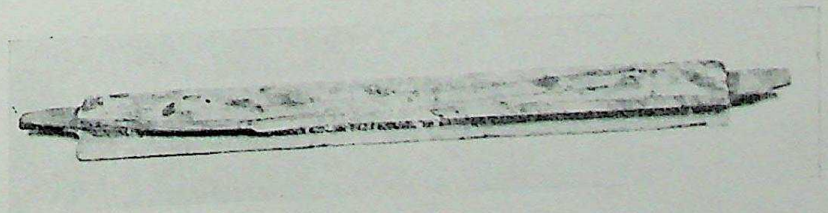

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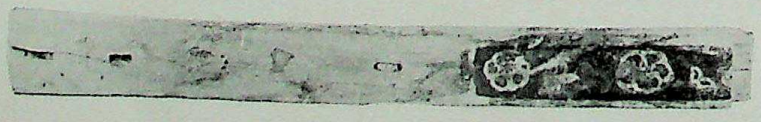

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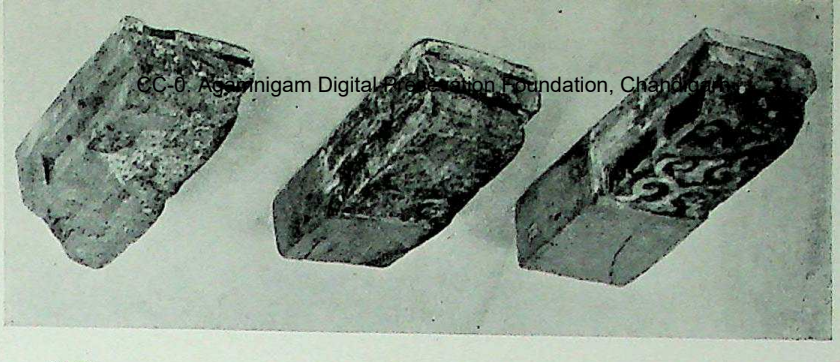

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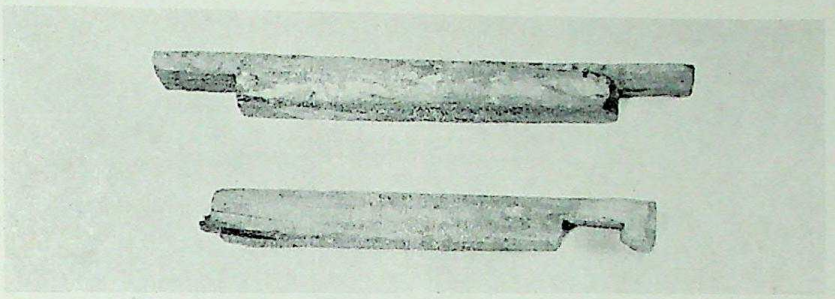

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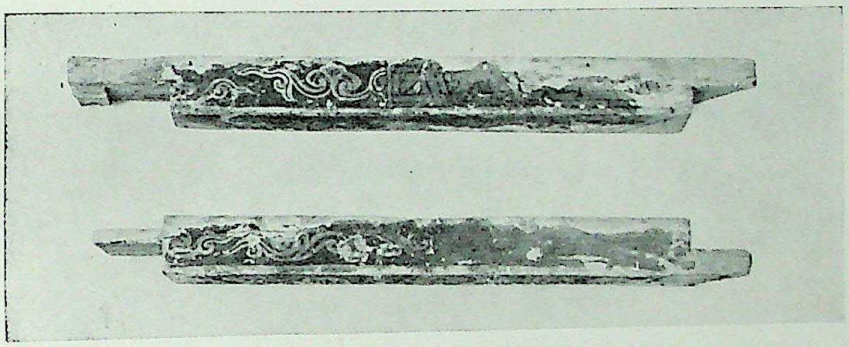

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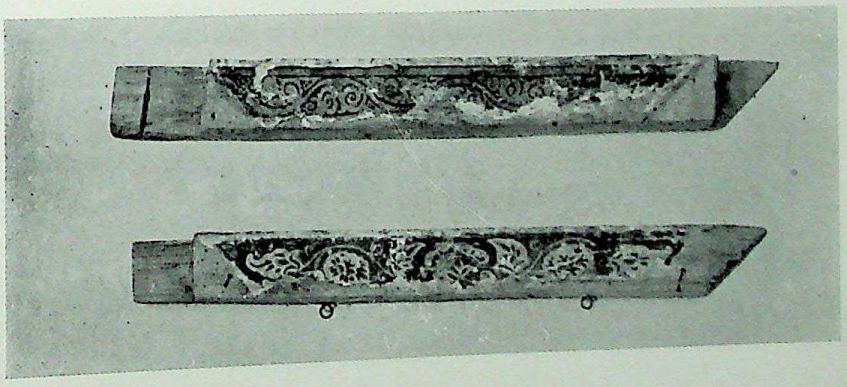

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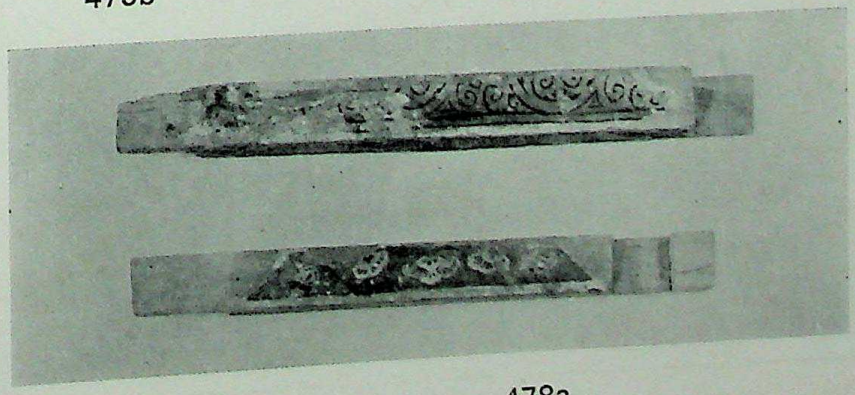

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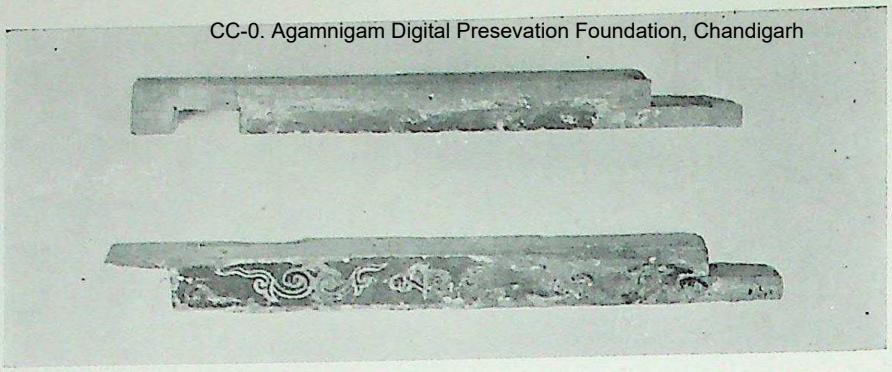

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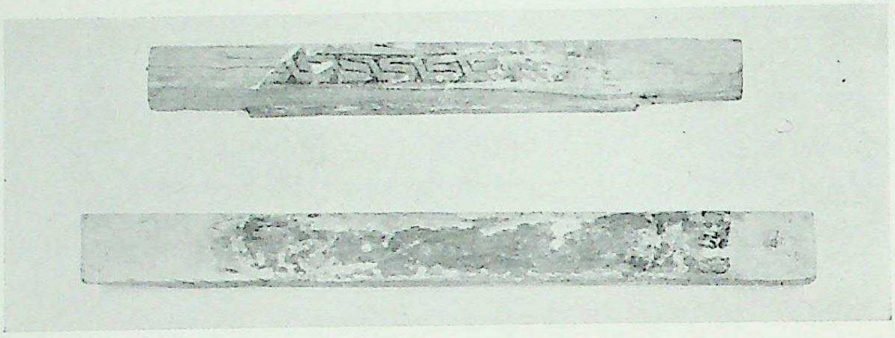

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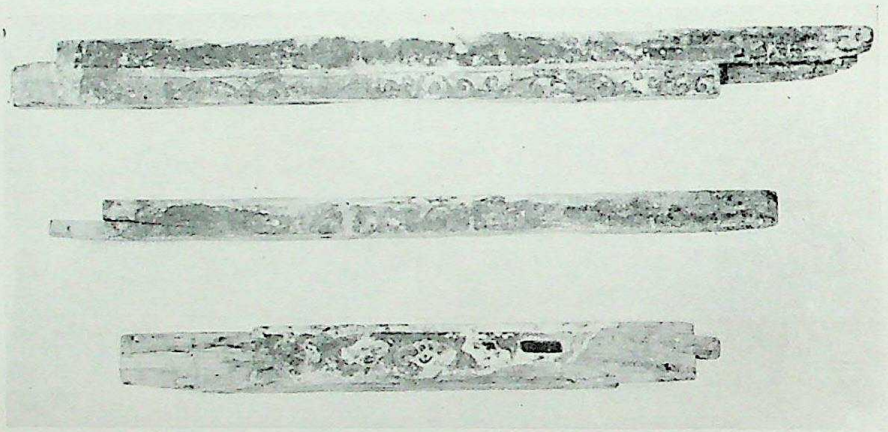

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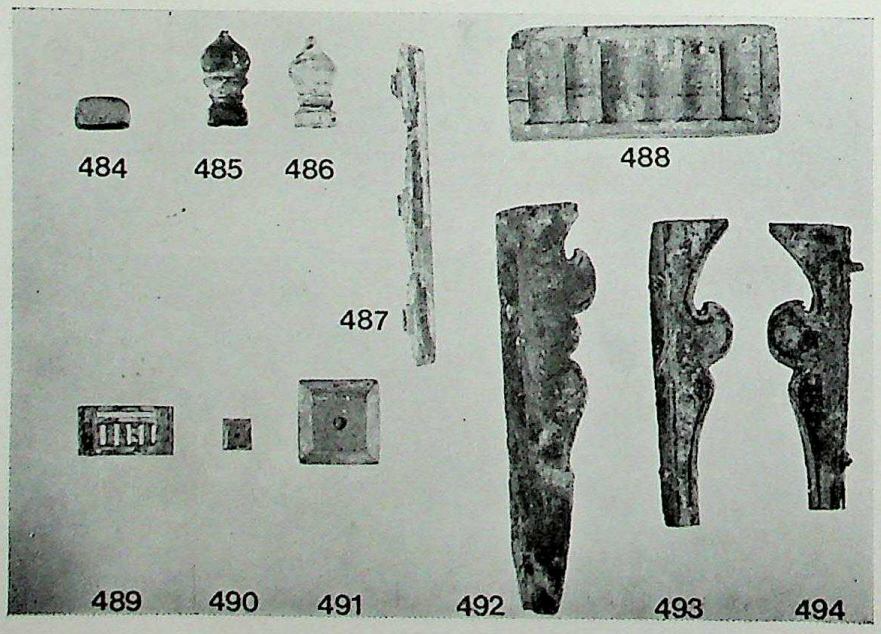

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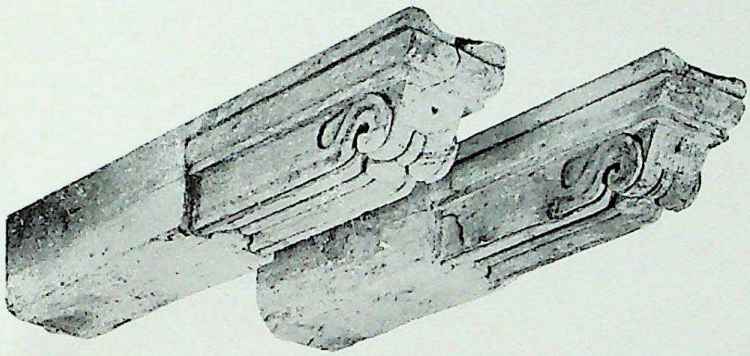

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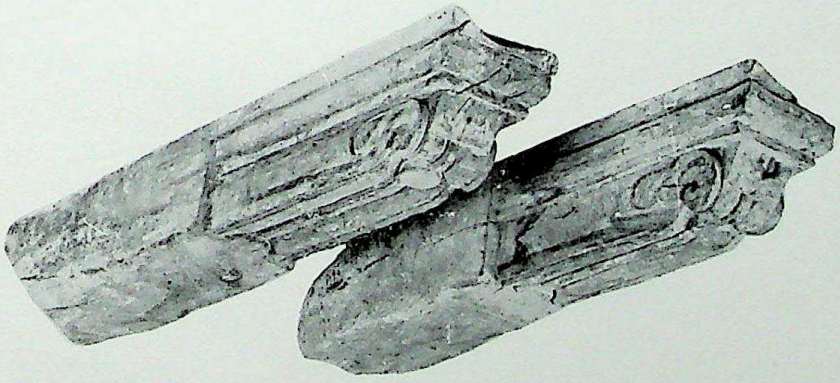

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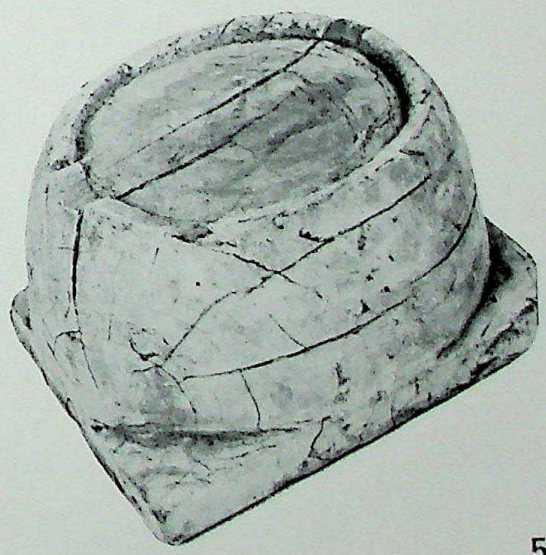

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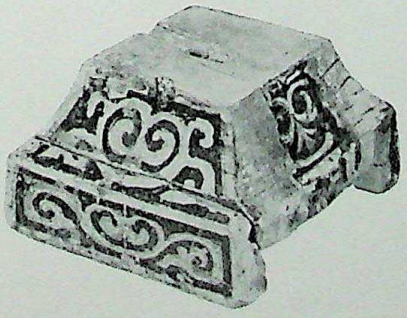

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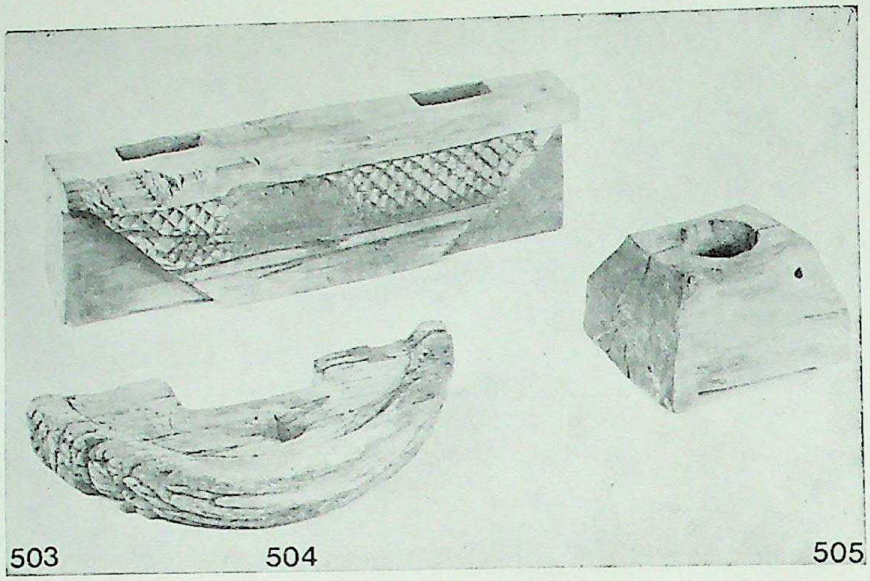

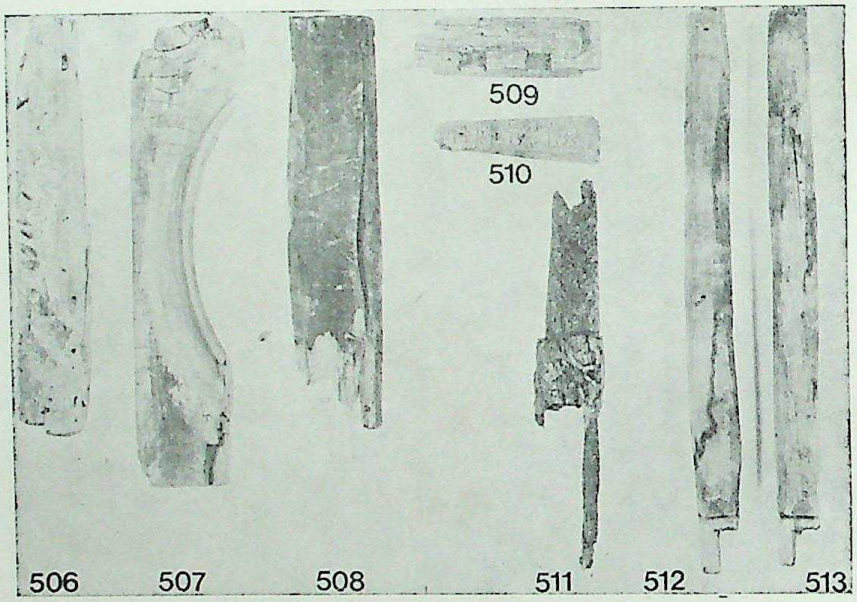

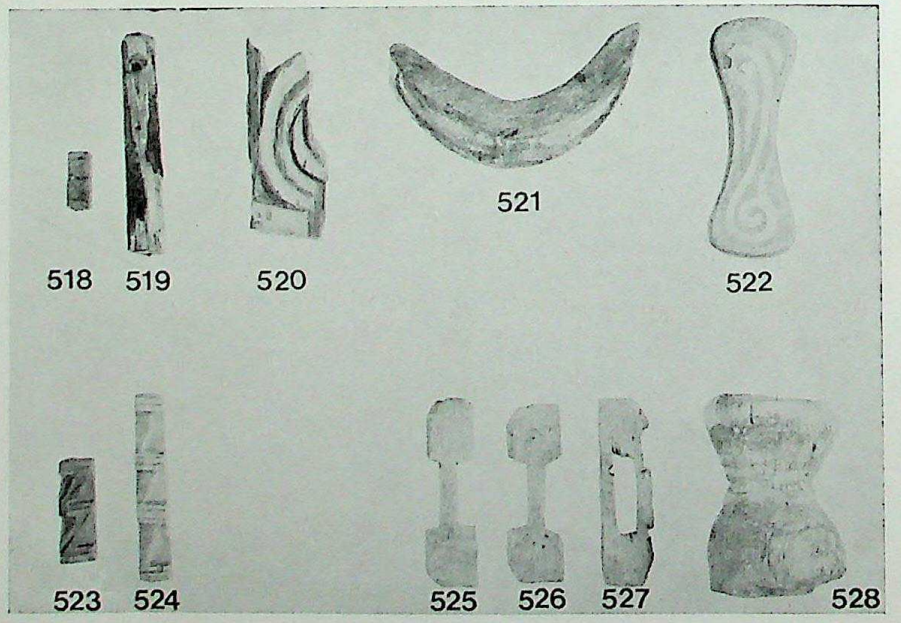

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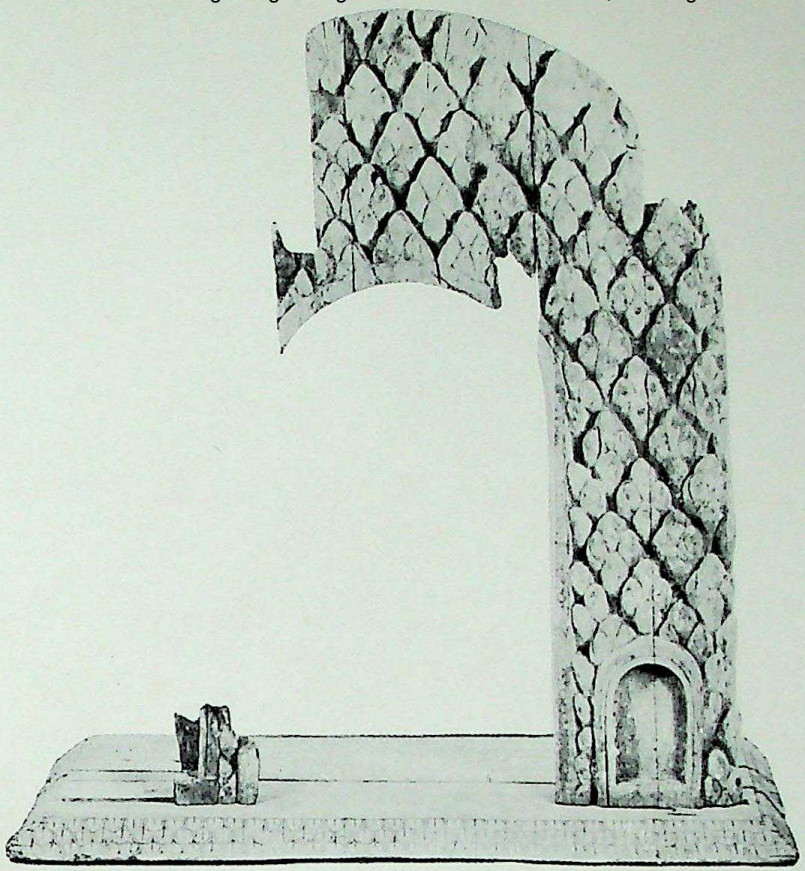

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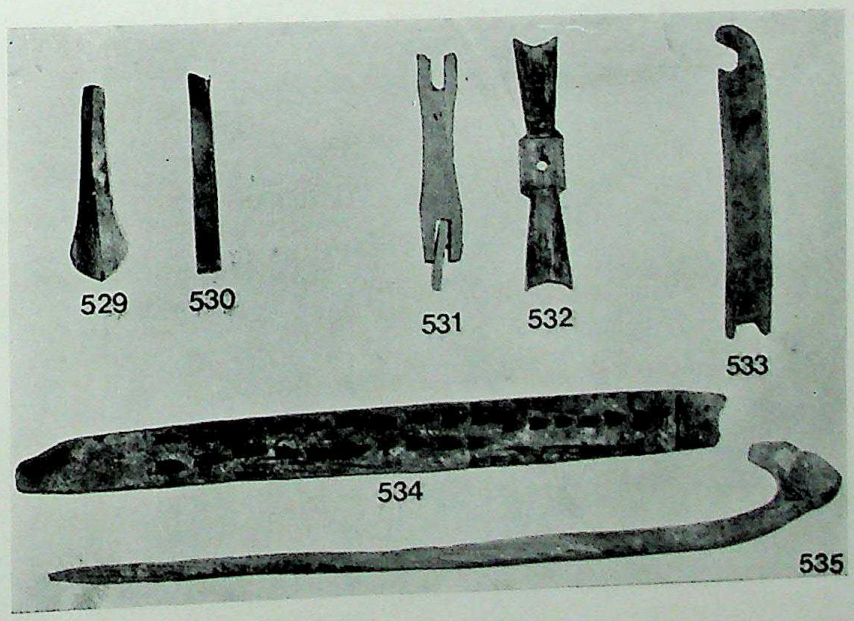

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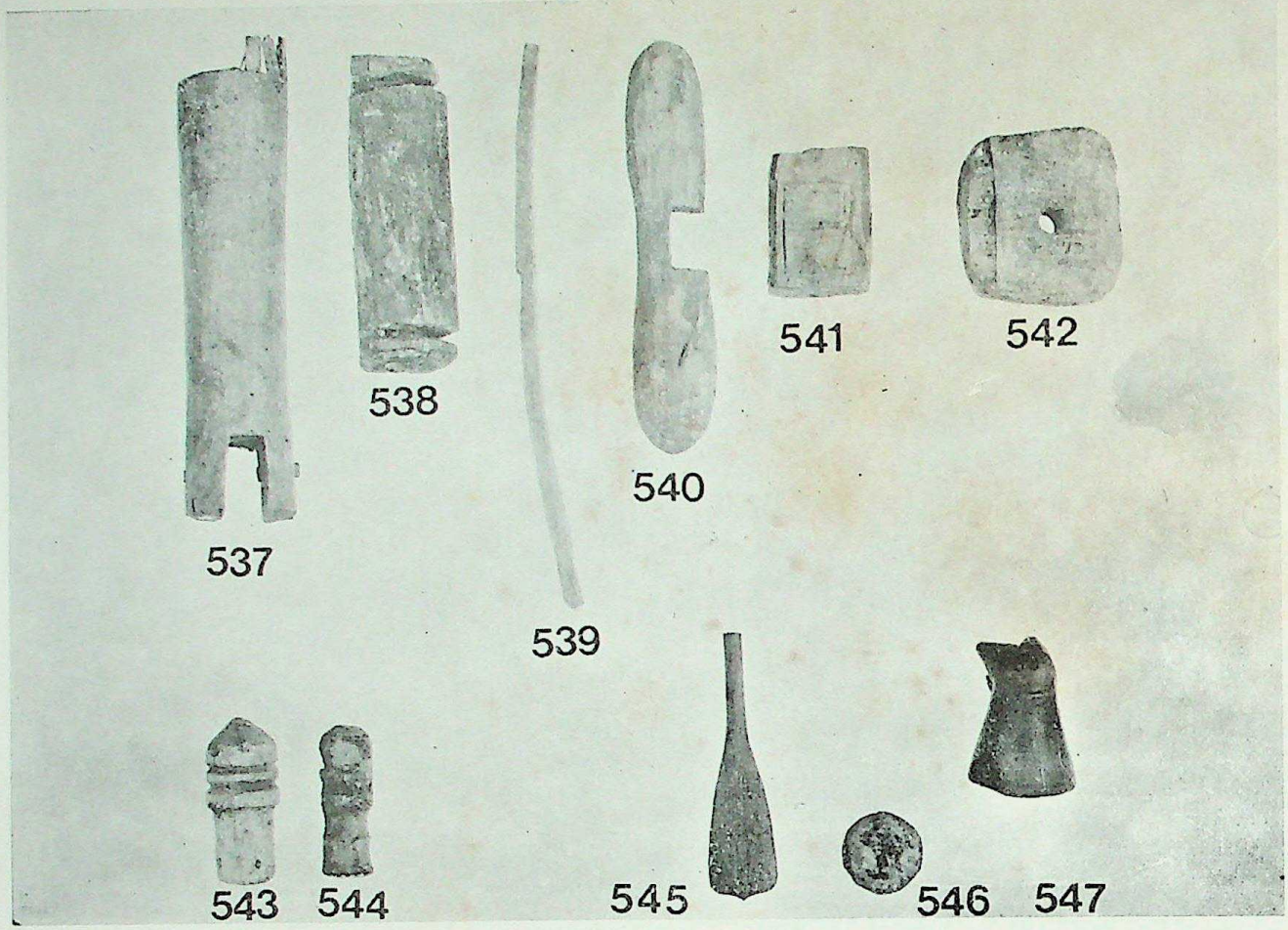

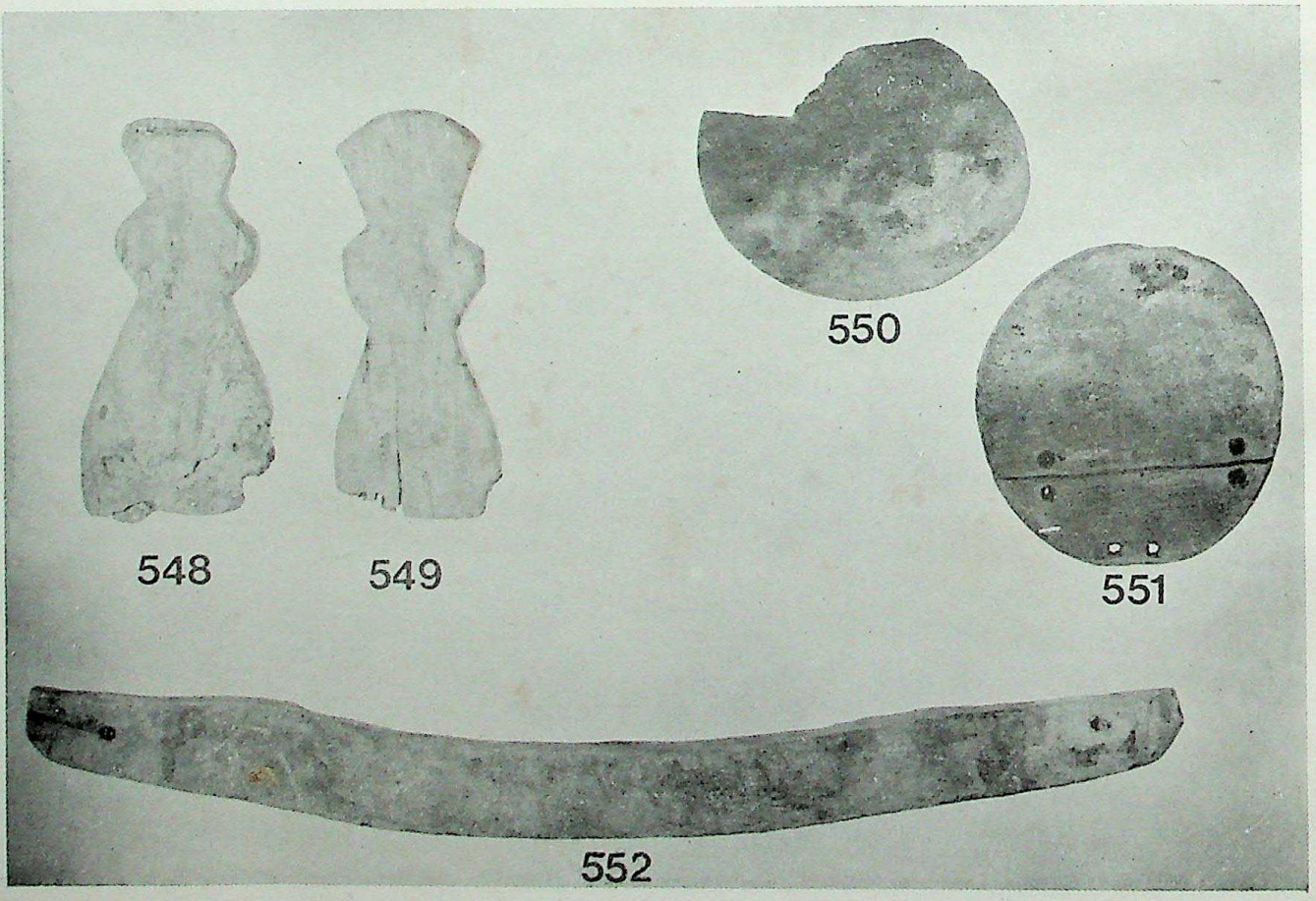

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